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# Kine Weekly

## HITS AHOY!

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... **"THE THIEF OF BAGHDAD"** Steve Reeves... **"THE WONDERS OF ALADDIN"** Donald O'Connor...

**"A VERY PRIVATE AFFAIR"** Brigitte Bardot... And! Soon! **"MUTINY ON THE BOUNTY"**



KINEMATOGRAPH WEEKLY  
JULY 26, 1967

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# Kine Weekly

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No. 2,860

Thursday, July 26, 1962

Vol. 542

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INFORMATION**

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YEAR BOOK  
1962**

from

**THE PUBLISHER,  
KINE WEEKLY  
6 Catherine Street, W.C.2**

## NEWS HIGHLIGHTS...

### ANGLO-U.S. DEAL

A DEAL for the co-production of three films in Britain during the next twelve months has been agreed between Anglo Amalgamated and American International Pictures.

This is the outcome of talks in London this week between Nat Cohen and Stuart Levy of Anglo and James Nicholson and Sam Arkoff, president and vice-president of the American corporation.

The subjects for production have not been decided, but several scripts are under consideration.

Nat Cohen told KINE that he expected two of the films to be in production before the end of the year.

It is planned that the budgets for the three films will be in the region of £200,000 each.

### RANK CHANGES

E. G. FORSYTH has been appointed general manager of the Tenpin Bowling Division of The Rank Organisation. The appointment is effective from August 1.

He has carried out executive appointments in the Rank Group for many years, and is returning to the UK from Canada where he has been general manager of Odeon Theatres (Canada).

Ivor Smith has been assigned, from the same date, to special advisory duties within the organisation.

### BLC RESIGNATION

THE resignation of Kenneth Green as promotions controller of BLC films is disclosed by Victor Hoare, managing director.

BLC has agreed to release Green at the request of Carl Foreman, who has appointed him studio publicity director for the forthcoming Open Road production for Columbia, "The Victors."

Until Green's successor at BLC is announced, Bob Beerman, field promotion manager and John Webb, merchandising manager, will be responsible for the running of the department.

This change becomes effective July 30.

### KINE. HAS MOVED

"Kine. Weekly" has now moved to new offices at 161 Fleet Street, London, EC4. The new telephone number for both the editorial and advertising departments is Fleet Street 5011.

The "Kine." publishing department remains at 6 Catherine Street, London WC2.

## NATKE-CEA settlement now in sight

**NEGOTIATIONS between NATKE and the CEA for the revision of the national agreement have now been concluded. The union's negotiating committee is to recommend acceptance of the increases in wages and improved working conditions, offered by the CEA, to its national executive council which meets in Manchester at the weekend.**

Subject to the executive council's acceptance of the proposals, the CEA plans to call a special meeting of its General Council to approve the amendments to the agreement.

The acceptance of the recommendation by the executive council is by no means certain, however, for Sir Tom O'Brien said on Tuesday that considerable disappointment is felt because the present gradings of cinemas remain, and this might prevent acceptance. He said that although the CEA is agreeable to discuss the matter further it still leaves a very unsatisfactory state of affairs.

NATKE's executive council is also to consider the annual report of the FBFM, which called for a government inquiry into the industry.

Sir Tom said he agreed generally with the report, and that it must be studied very seriously by all sections of the trade.

"The industry," he said, "is far from being in a fit condition. This might be the last chance for the industry to place its own affairs in order."

Reports from the various regions of the union on the extent of the pockets of non-unionism which exist, will also be considered by the executive.

Sir Tom said that the executive was determined to eliminate the "parasitic exploitation" of the union and its work by non-unionists.

Plans were very advanced he said to deal with this in each region. The film studio division of the union was taking an active part in the campaign and would support any action which the executive decided to take in the cinema field.

## No merger

A MOVE to bring about a merger between the BFPA and FBFM has been rejected by the FBFM.

A special meeting of the BFPA executive has been called this week to consider the future of the Association and its officers.

This meeting is a direct result of the discussions that have been going on between members of the BFPA and the FBFM with the object of merging the two associations into an entirely new body representative of all feature film producers in this country.

When approaches for a merger were first made, the FBFM set up a small sub-committee to go into the pros and cons of the matter. The report of this sub-committee was considered at a special meeting of the FBFM Council last week and it was decided that the FBFM should retain its own identity, whilst strengthening the close co-operation that already exists with the BFPA.

## Pay-tv: Granada statement

**IN A FIRST policy statement from Granada Theatres on pay-tv, Victor Chapman, managing director, makes a strongly worded demand that the system should be given a fair trial—in spite of the recommendation of the Pilkington committee.**

"As is well known, the Granada Group owns and operates many theatres and also has an interest in pay-tv," said Chapman in the statement which was issued on Tuesday.

Granada's interest in pay-tv is, of course, in British Telemeter Home Viewing.

Chapman went on to say "Granada believes pay-tv should be given a practical trial so that its potentialities can be fully and fairly assessed. If the public wants it the system will be a success; if it is not wanted it will fail."

Granada recognised that the fortunes of some exhibitors might be influenced by the introduction of pay-tv.

"It is true that some cinemas might be affected," Chapman conceded. "But we believe that the answer to the cinema's problems does not lie in attempting to restrict the public's choice. That is against the spirit of showmanship and against the public interest."

He felt the cinema should compete with other attractions by "making itself more attractive and by responding to the challenge of changing public tastes."

"It can do this by improving still further its standards of service and accommodation and offering entertainment in pleasant surroundings and with amenities which will give a visit to the cinema a sense of occasion," he declared.

Granada's view was that there would always be a public for cinemas which could achieve and maintain new standards.

"Evidence of Granada's own faith in the cinema's future is its programme of refurbishing, reseating and redesigning, now under way for its theatres," Chapman added.

## Levy relief question

MRS. EIRENE WHITE, chairman of the Labour MP's film group, was asking Frederick Erroll in the Commons today (Thursday), if he has reached a decision on the proposed increase in the relief accorded to smaller exhibitors in respect of their liability to contribute to the levy.



## Viewpoint

### CASE FOR MORE CONSIDERATION

THERE has been a good deal of behind the scenes activity to bring about a merger between the BFPA and the FBFM in a single body representative of feature and television film producers.

It is, perhaps, a matter of regret that the FBFM council rejected the idea at a meeting to consider the conditions under which such a merger could take place.

The Federation was formed by independent producers who considered that their own particular interests were not entirely compatible with the interests of members of the BFPA who had direct and substantial links with exhibition and distribution, particularly the former.

However, over the years a strong liaison has developed between the two associations and they act jointly on the majority of matters of common interest.

#### Essential

In view of Britain's possible entry into the European Common Market, the prospects of co-production under the terms of the Films Act and the continued development of trade for British films abroad, it is more essential than ever that the producers should speak with one voice.

Furthermore, it would facilitate the negotiation procedure within the industry if all feature producers were represented by a single association.

It is true that the differences which prompted the formation of the Federation still exist and this is indicated in the FBFM's appeal to the Government for a committee of enquiry.

However, since the matters which the BFPA and the FBFM pursue in harmony are dominant in the affairs of producers, a merger is worth reconsidering, perhaps by a joint working party which might well find a way to remove the obstacles.

## KINEMATOGRAPH WEEKLY

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# Long Shots

NEWS IS expected later this week of the launching of another new distribution company, to act as an umbrella organisation for independent producers, with arrangements for releasing through British Lion.

The new company has a strong Commonwealth link. Its parent organisation is already active in production in Canada and the first film will be delivered to British Lion in October.

The Canadian interests, I understand, are substantial and are backed by new studio facilities.

+ + +

THE policy statement from Granada on pay-tv is of particular interest and significance.

At the recent CEA press conference Douglas Richards stated that The Rank Organisation was the only known dissident against the association's anti-tv campaign.

We were told that Granada had remained silent in the CEA discussions formulating the policy for the campaign. Now the true position is clarified.

It is implicit in the statement that Granada, amongst others in the industry, is convinced of the inevitability of pay-television, and is encouraged in this belief by the Government's reserved observation on the Pilkington Committee's outright rejection of pay-tv.

+ + +

VERY interesting events are taking place concerning that new British production company, Mark III Scope, which is due to move into offices at 25 Bruton Street, Mayfair, (GROsvenor 5057), at the end of the month.

The company will start work before very long on its first production, a comedy, entitled "Chipper," for which the star and director have been fixed.

The company also has in preparation, as I have already reported, another comedy, "Mr. Mestees," a drama, "Appointment With Juliet," and a musical "Miss Jones and the Cannibal."

But, in addition to this, negotiations are taking place on something new.

And, if these negotiations are successful, the company is to make a move which will be of very considerable importance to the industry.

The principals of Mark III Scope, a British company with international aims, are American producers George P. Breakston and Guy V. Thayer, and Egyptian actor Omar Sharif.

+ + +

THE ASSOCIATION of Anglo Amalgamated and American International Pictures in production and distribution is strengthened by the new three picture co-production deal reported this week.

The two sides of this Anglo-U.S. partnership have much in common.

As Nat Cohen pointed out, each started in a modest way about eight years ago, and both have progressed from modest budget films to production on a much higher plane.

+ + +

THE SUCCESS of the association springs from a similarity of thinking, mutual confidence in the way each handles the other's product in their respective home markets, and the ability



Morris Davis, managing director of MGM in Britain, talks to W. G. Altria, Editor of KINE, following the announcement of Metro's outstanding programme of forthcoming releases

to reach definitive agreement in joint production ventures over a handshake, leaving the legal formalities to be finalised at a later date, sometimes not until the project is practically completed or has run the best part of its course.

Hitherto, the co-production arrangements between the two companies have been made on a picture-to-picture basis. Now the partnership has a more permanent character and the new deal is likely to be the fore-runner of others of a similar nature.

There is also promise of a steady flow of U.S. and other films from AI to Anglo.

+ + +

JIM NICHOLSON mentioned 12 major budget pictures on the AI schedule.

They include "Panic in Year Zero," a Ray Milland picture; "Marco Polo"; "The Young Racers," a Grand Prix motor racing story, which features the British Lotus car; "The Raven," an Edgar Allan Poe subject; "The Sea Fighters"; "The Haunted Village," "The Beach Party," a musical, "The Masque of Red Death," and "The War of the Planets," a science-fiction subject.

Nicholson and Sam Arkoff left this week for Rome and Madrid to discuss the production of a 70-mm. spectacular, "Genghis Kahn," estimated to cost 4,500,000 dollars. This will also be handled by Anglo in the UK.

+ + +

NICHOLSON made the point that U.S. and British audiences are getting closer together in the matter of taste in films.

Arkoff commented that they were interested in co-production with Anglo because of its international outlook and the ease with which its product could be adapted to suit the U.S. market, whereas it was their experience that films produced on the Continent had to be substantially re-edited, rescored and relooped in the U.S.

It was advantageous to co-produce in Britain, he said, with any subject that has a substantial plot-line.

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# CHARITY SHOW RAISES RECORD £6,500 AT FOLKESTONE

MORE than £6,500 was raised in aid of the Order of St. John for Kent by a West End-style charity performance of "West Side Story" at the Odeon, Folkestone, last week. Mrs. John Davis, chairman of the appeal committee, announced this record total from the stage of the theatre at the outset of one of the most glamorous events Kent has ever seen.

"It is a sum beyond our wildest dreams," said Mrs. Davis.

Praising her work for the charity performance, Lt.-Gen. Sir Reginald Denning, chairman of the council of the Order of St. John for Kent, said: "She has given unstintingly of her time and she has led her committee to victory for St. John. This is a most wonderfully successful occasion for the Order."

A distinguished audience packed the theatre, including the mayor and mayoress of Folkestone (Cllr. Capt. and Mrs. W. Lawrence); John Davis (deputy chairman and managing director of The Rank Organisation); Sir Godfrey and Lady Fisher; Lord and Lady Harris; Lady Cumberbatch; the Rt. Rev. A. C. W. Rose and Mrs. Rose; and Major General G. Brunskill (Commissioner, St. John Ambulance Brigade) and Mrs. Brunskill.

Screen and stage star Norman Wisdom raced from Pinewood Studios, where he is filming "On the Beat," to make a stage appearance. He was introduced by Southern Television personality Julian Pettifer. Harry Leader and his Orchestra played and Gerald Shaw was at the organ.

And in the audience were Mrs. Maude Wisdom, the comedian's mother, who lives at Upper Walmer, Deal, and Norman's brother, Fred.



John and Mrs. Davis were presented on arrival at the Odeon, Folkestone, with a first-aid kit for their car. Making the presentation is 12-year-old nursing cadet Alison Taylor



Left: Mrs. John Davis, chairman of the appeal committee which organised the evening, addresses the audience. Right: Norman Wisdom autographs brochures for nursing cadets



Left: The front-of-house. Right: In the foyer—Mrs. John Davis; Julian Pettifer; the mayoress of Folkestone, Mrs. W. Lawrence; Norman Wisdom; the mayor of Folkestone, Councillor Captain W. Lawrence; John Davis



# News of the Week

## Whatever the future holds ABPC is ready—Warter

"THE Corporation is well equipped in the organisation of its business, the spread of its interests and in its financial strength to take full advantage of whatever developments may emerge in the entertainment field in the future." This is stated by Sir Philip Warter, chairman of ABPC, in his report to shareholders.

Sir Philip reports a satisfactory year's trading with profits, after taxation, of £2,245,000, only slightly below last year's £2,285,000.

The trading profit of the group of £5,872,395 was made up of £3,257,670 contributed by ABC Television, while £2,614,725 came from the production and distribution of films and the operation of cinemas and bowling centres.

The net profit of the group, before taxation of £5,040,332 constituted a new record.

On production, Sir Philip observed that during the year, at Associated British Elstree studios, 11 feature films were made, five of them wholly or jointly by the corporation. All of them were, or would become, available to ABC cinemas to ease the present film shortage. In addition to features, two television series, each of 26 half-hour episodes, were turned out, as well as a large number of television commercials.

### Production

In order to enlarge the supply of British films for the cinemas, the corporation had, in association with The Grade Organisation, formed Elstree Distributors. The purpose of this company was to promote and finance the production of films by independent producers.

The first film to be made under this partnership was "The Young Ones," which broke records wherever it was shown; the second, "Summer Holiday," also starring Cliff Richard, was in production; and a third was being prepared.

Sir Philip recalled that the corporation had acquired a 50 per cent. interest in Anglo Amalgamated film distributors—an investment which would also increase the supply of films by independent producers. This investment amounted to £600,000.

And the corporation was negotiating with Walter Reade, of Continental Film Distributors

of New York, who had plans to promote and finance a number of British films.

"I have referred to these arrangements because I cannot over-emphasise the importance of securing a steady supply of good films for the cinemas if they are to continue to trade on a satisfactory basis," said Sir Philip.

On exhibition, he said the cinemas had, on the whole, had a good year which would have been very much better if there had not been such a dearth of good pictures last autumn.

Sir Philip singled out for praise "The Young Ones" and "Only Two Can Play," both of which had taken more money at standard prices than any other films in the 35 years history of the corporation.

The massive reconditioning and modernisation plans for cinemas were continuing and the investment was proving to be a good one.

"The future of exhibition lies with the really modern, comfortable theatres in the key centres of population," he declared.

On bowling, Sir Philip said the development of centres was beginning to assume an important role in the corporation's activities and was already making a useful contribution to the overall profits of the group.

Future developments included the "Cine-Bowl" at Hanley—a new cinema and 28-lane bowling centre in one development, the first of its kind in Europe.

Finally, on television, the chairman said these activities had continued to make good progress.

"I do not propose at this stage to comment in detail on the Pilkington report," he said.

The report had acknowledged that the provision of a second service for nearly the whole of the country in six years was "impressive"; that as an engineering achievement it was "praiseworthy"; and that from the administration point of view it was "remarkable."

"I must, however, express regret that the report, apart from its tribute to our religious programmes, entirely fails to recognise the serious programme contributions that we and other programme companies have made to independent television," said Sir Philip.

### Television

Declaring that the most important factor in the development of television would be the calibre of the programmes, he said: "I am confident that this corporation will continue to make a notable and essential contribution to television for many years to come."

The best could be achieved only by having the finest resources, the most able production staffs and generous budgets: this had been ABC's consistent policy.

As evidence of ABC's faith in its future in independent television, Sir Philip revealed that it planned to open a new studio designed for colour and 625-line pictures at Teddington.

## PAY-TV WILL BE NEW OUTLET FOR BIG FILMS

PAY-TV, as an outlet for specially made, big films that would attract audiences of well over a million, was one aspect of the system outlined by Lord Archibald during the Lords debate on the Pilkington Report. He was "not unmindful of the bad effect" this might have on cinemas, he said, but it offered to producers the possibility of getting back their lost patrons.

Lord Archibald, speaking in favour of pay-tv, said he knew that there were many film producers who would welcome an opportunity of making big films for pay-tv.

By "big films" he meant, for this country, films in the region of £200,000 to £250,000 cost. These were obviously quite out of range of free tv, he said, until they became so old that they were almost museum pieces. If new films made specially for tv were put on, he said, the position would be that if only one million sets were tuned in to them at 5s. a time it would produce £250,000.

Lord Archibald observed from the Pilkington Report that for some tv programmes the audience numbered as many as 18 million; 12 million was relatively common. On that basis there was no reason to believe that paying audiences for a sufficiently good programme would not be available at the rate of well over one million for specially-made films and many other types of programme.

Pay-tv was possibly the one new outlet producers could find, he said. "It offers them the possibility of getting back their lost patrons and showing them films in their homes instead of in the cinema."

It was important, he thought, that the most stringent precautions should be taken to avoid the creation of a monopoly.

The owners of the system, he suggested, should not be the programme contractors, but should be paid simply for providing the system of transmission. He thought that the programme authority should be a public corporation like the BBC, selecting a balanced programme—some with a majority, and some with a minority, appeal.

### Financial basis

The financial basis should be that from the fees paid by the viewers the owners of the transmission system should be paid their proper remuneration; the programme authority (which he envisaged as a non-profit-making authority) would have a percentage to cover its costs and any development work that it might want to do, and the nett remaining receipts should go to the provider, the producer of the programme.

With safeguards Lord Archibald saw no reason why pay-tv should not be a valuable addition to television. Despite the Pilkington rejection of it he thought it should be given a trial, "possibly only on a small geographical basis."

He was glad to see in the White Paper that the Government had reserved its decision on

*continued on page 22*

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## Rank announces more executive appointments

EXECUTIVE appointments announced last week are related to the widening range of non-cinema activities within The Rank Organisation Theatre Division.

J. M. Whittle, who was previously personal assistant to the division's general manager, V. P. Powell, has been appointed executive in charge of the ballroom operation. L. B. Fancourt remains as ballroom controller.

Whittle was born and educated in Adelaide, South Australia, where he worked until 1954, when he came to the United Kingdom to join A. C. Nielson Ltd. In 1961 he went to Smiths Advertising Agency, as account supervisor. He joined The Rank Organisation earlier this year.

### Motorways

W. L. Denman, formerly assistant catering controller, has been appointed general manager of the Top Rank M.2 Motorway Service project. He has been with The Rank Organisation since 1956, when he was a regional catering manager.

General manager of the new M.6 Motorway project is S. E. Ash. During the war he served in the Catering Corps, and has held various appointments within the catering trade, his last appointments before joining The Rank Organisation being with Fortes and M.C.L. London.

To take charge of the new Top Rank Coin-operated Laundries operation is Charles M. Lewis. He has an honours degree in law at the University of London. On leaving the University, he joined the Nestle Co.

The appointment of H. Margey as catering

controller (development) has already been announced. He was formerly with Odeon Ireland. J. Brickley continues as catering controller of existing establishments.

## Gala reopening for Odeon, Lewisham

LORD MORRISON of Lambeth will officially reopen the Odeon, Lewisham, on Sunday, July 29.

Also taking part in the gala reopening ceremony will be Terence Alexander, who is just now making two pictures concurrently—the new Norman Wisdom comedy "On the Beat," and "The Fast Lady," with Leslie Phillips. Cinema-goers last saw him in "The League of Gentlemen."

The Odeon will reopen with a special one-night screening of "That Touch of Mink," starring Cary Grant and Doris Day. This will be open to the public at normal admission prices; (doors open at 7.15 pm).

The theatre was damaged by fire in the auditorium in February. It had been lavishly modernised at a cost of £50,000 only a few months earlier. Now, at a cost of £100,000, the theatre has undergone a complete restoration.

New luxury seating has been installed throughout the auditorium, which has also been re-carpeted. The seating capacity is the same as before—3,000. The change of name to Odeon follows the Theatre Division's policy of standardisation.

The theatre was opened as the Gaumont Palace in 1932 and there will be a reunion on July 29 of former staff. Central figure will be W. A. Hockman, who was the first manager of the old Gaumont Palace. Today he is The Rank Organisation Theatre Division's circuit manager.

## Letter to the Editor

### WHO DOES GET THAT SHORTS MONEY?

I WAS very interested to read of the way in which the Levy was distributed.

It seems that £320,000 went for short films. It would be most interesting to know how many independent producers benefited from it, as one hardly ever sees any independent documentaries on the circuits.

THEODORA OLEMBERT.  
Triangle Film Productions.

## John Page taking over at Mole-Richardson

ARTHUR PAGE, managing director of Mole-Richardson (England), a subsidiary of George Humphries and Co., will be retiring on September 30, after 26 years' service with the company.

The directors have asked John Page to join them on the board, an invitation he has accepted, and he will take over as general manager of the company on October 1.

John Page is the son of Arthur Page and has spent his entire business life in the film industry, in the early days as a cameraman, and for the past 11 years as overseas general manager of the Mole-Richardson subsidiaries.

## Mecca's buy at Swansea

MECCA has bought the Tower Ballroom, Swansea, as a going concern.

Harris & Gillow, of Wardour Street, London, negotiated the sale.

## A COURSE WELL PLOTTED



Compliment was paid to executive producer George Grafton Green and his team which makes the Rank "Look at Life" series by Rear Admiral E. G. Irving, chief hydrographer at the Admiralty, last week, after the screening of the latest edition in the series, "Plumbing the Depths," which deals with the Royal Navy's work in chart making. Picture shows: Captain Wallace, Rear Admiral E. G. Irving and George Grafton Green

## LIVE NOW—PAY LATER



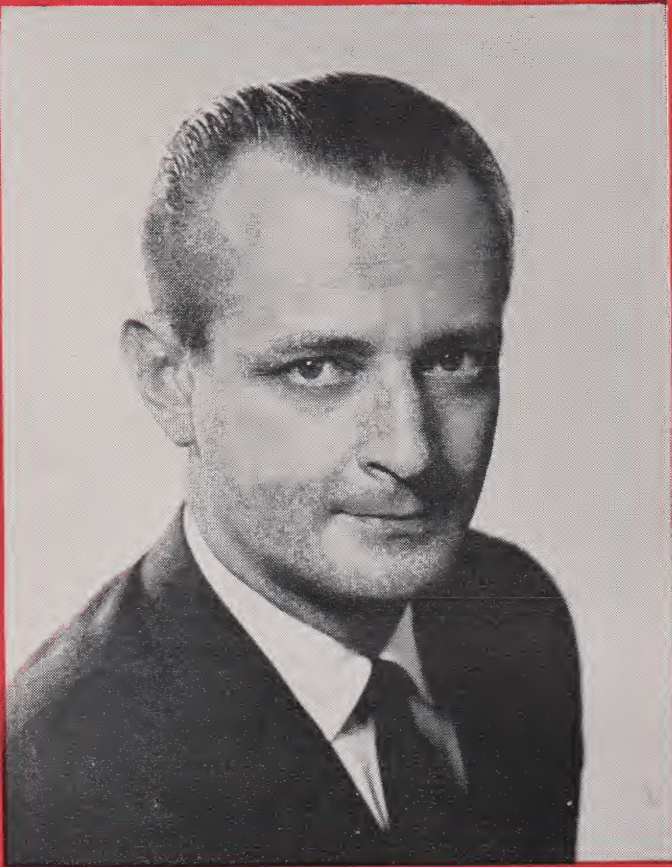
IAN HENDRY AND JUNE RITCHIE IN A  
SCENE FROM REGAL FILMS INTERNATIONAL'S  
NEW BRITISH PRODUCTION



# NAT COHEN *and* STUART LEVY

OF ANGLO AMALGAMATED

## *Welcome their Associates*



JIM  
**NICHOLSON**



SAM  
**ARKOFF**

OF AMERICAN INTERNATIONAL PICTURES

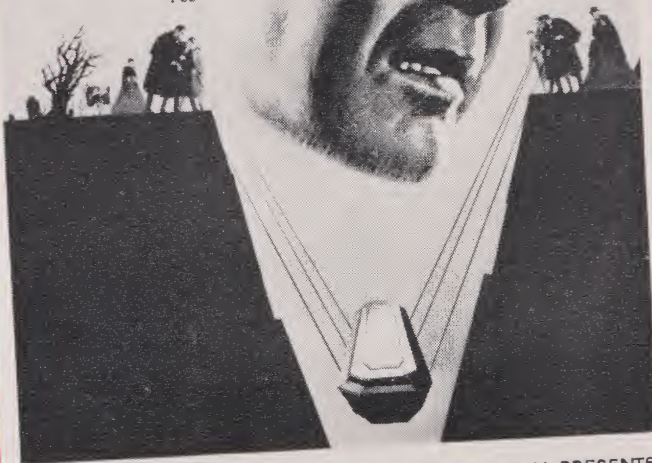
Here to discuss with Nat Cohen and Stuart Levy the U.K. distribution of American International's major product and the setting-up of a co-production programme of top calibre films to be made in this country.

**SOON!** FR  
AM



"WITHIN THE COFFIN I LIE...ALIVE!"

"Deep, deep, and forever,  
into some ordinary  
and nameless grave"...  
Poe



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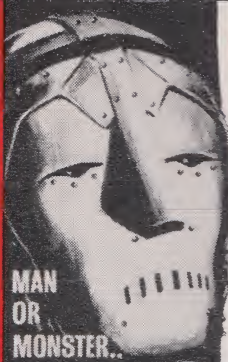
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AMERICAN INTERNATIONAL  
BIG ONES

AND  
MANY MORE  
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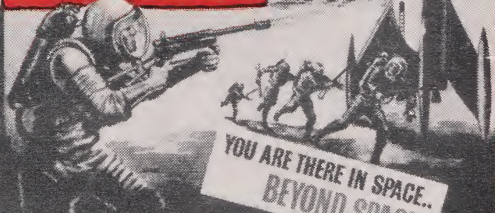
MAN OR MONSTER...  
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this hideous mask?

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INDEPENDENT RELEASE COMMENCES AUGUST 5th



# World Markets

## Seat price freedom in France brings back the smiles

PARIS.—Jean-Charles Edeline, president of the French Exhibitors Federation, was particularly pleased with the Government's decision to free seat prices on August 15.

He told KINE. that this might well bring a smile back to the industry, not because higher seat prices could be marked up, but because distribution would be faster.

Edeline had announced the Government's decision to free all seat prices, excepting the very lowest, at the Federation's recent Congress held at Rouen. Actually one-third of the seats in each theatre will still be controlled.

He said first-run houses would not be affected as they enjoy freedom already. Second-run houses, most probably, would not increase their prices, but the small local cinemas would. On August 15 two-shilling seats would cost three and six or even four shillings.

In return, patrons would, for the first time, be able to see feature films publicised by the newspapers, within six months or even less of their release, instead of having to wait eighteen months.

The small exhibitors were unable, at present,

to rent these films sooner because of cost. They could not afford it. The result was that most of the films were shown in one or two large provincial cities over a few months and then shelved for a few more months before finally being given a full release.

By that time the public had forgotten them and the films no longer attracted particular attention.

Edeline was quite sure swifter release would enable these films to benefit from initial publicity; and he went on, "This will also return to exhibitors in France the taste for showmanship which they have lost. Now they will be able to sell their films to the public, adding their own showmanship to that of the distributors. I feel quite certain that this will increase entries and may save the industry."

+ + +

IN A carefully worded statement the French technician union has published its views on the present cinema crisis in France and has also put forward several suggestions.

It is evident from the statement that the Union is afraid that unless something drastic is done the majority of French films will soon be made abroad and the majority of films shown on French screens will not even be French.

In support of this view, the union issued with its statement a report by the National Entertainment Federation on the state of the French cinema.

The report shows that while in 1962 some six French films are being made abroad only one film was shot abroad in 1961.

In 1961 13 films were shot outside the studios against only nine in 1962 and finally that the 30 films shot inside French studios in 1961 have been reduced to 15 this year.

Other figures show gradually declining investments in French films shot in France and even in co-productions.

The report also mentions the names of producers who prefer going abroad

to make their films and at the same time makes accusations, all of which are used to back the union's plan.

After pointing out that the French cinema employs 15,000 people, the union meets the producers and the exhibitors in their complaint against entertainment tax.

But it also accuses the producers of neglecting to take the technicians into account and of failing to consult them on any questions whatever.

With one of two exceptions, films made today lack the vitality, independence and spirituality which the public demands, says the statement.

The technicians are also quite sure that outside influences dictate what films should or should not be made. In the long run, therefore, those employed in the industry find themselves on one side of an unscalable wall with the public on the other side.

The technicians ask in their plan for a round table conference which would include representatives of all concerned from producers and distributors to exhibitors, artists, and technicians, at all levels.

Finally, they call for the end of entertainment tax, the creation of a liaison committee between the cinema and tv, the modification of the present statutes governing tv to enable French television to co-operate more closely with the cinema and the re-establishment of a proper, automatic aid fund based on new concepts. What these new concepts should be the technicians do not state.

They also call for the establishment of a special cinema bank which would grant loans, adequate protection of the French cinema industry inside the European Common Market, and the creation of a propaganda fund which would launch a national campaign in favour of films.—

Henry Kahn.

## Theile re-elected as ZDF president

BONN.—ROLF THEILE was re-elected president of ZDF, W. German exhibitors organisation, at its annual meeting. ZDF president told his colleagues at the meeting that the "Selbsthilfe" plan of the German industry which would give it financial aid from its own resources and from a levy plan is vital for the future existence of the industry.

Theile added that the government and parliament in Bonn are now thinking, for the first time, that the German industry is actually willing to actively participate in the "life-saving" plans.

But the German exhibitor leader warned that first, German entertainment taxes must go, and second, the German government must admit the help plan under German laws as a "crisis cartel."

In the German industry's plan for survival, Theile said, supply of a sufficient number of feature films is a vital point. German producers should, too, be ready to contribute their share to European Common Market film trade by supplying high quality pictures in order to compete successfully with films from other ECM nations.—Gustav Genschow.

## Government to relax crushing import cut

BOMBAY.—Following the representations made by Mehboob Khan at Delhi with the various government departments involved, the Commerce Ministry has agreed to halve the recent 50 per cent. cut on the import of raw stock.

In addition, the Government of India is also making arrangements for the import of raw stock from the German Democratic Republic to relieve the acute shortage of raw stock which has paralysed all production activity both in Bombay and Madras.—N. V. Eswar.

### The Birks Cinema

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PHONE: ABERFELDY 115

Resident Manager:  
A. E. WALKER

11th, July 1962.

Data Film Distributors Ltd.,  
27 Walton House,  
1 Newman Street,  
London, W.1.

Mining Review.

Dear Sirs,

I thank you for your letter confirming playdates for your 'Mining Review'.

I think your dates would be quite suitable with the exception of No. 10. 15th. Year., which is dated for August 16th. It is very probable we will be closed that week for a little redecoration but if you have a copy available I could run that issue for the three days commencing 6th. September.

This would mean running two issues in the same month but there is no objection to that as your 'Review' is superior to many of the shorts on the market to-day.

Thanking you again,

Yours faithfully,

A. E. Walker.



# Twentieth Century-Fox to stay home in future

NEW YORK.—20th Century-Fox while awaiting some kind of resolution to the chief executive situation has issued a policy statement which in effect says that future productions will be made at the home studio unless a foreign locale is absolutely necessary. This news was warmly welcomed by coast guilds and unions.

Production head Peter G. Levathes also reported that studio facilities will in the future be available for rental by outside film-makers in theatrical as well as the tv fields. Also the company will be willing to entertain package deals with independent producers on terms equal to those found at other studios. The word for the future is flexibility with no limitations on future deals. He opined that the company is adapting to changing conditions.

Costs of making films abroad have gone up, he stated, and the disadvantages outweigh the advantages. Also the films are better received in the domestic market when Hollywood casts are used instead of foreign actors.

+ + +

THE investment survey publication known as Value Line feels that motion picture stocks have a promising potential, with Walt Disney Productions and National General Theatres particularly worthy of watching in the next 12 months. Universal came in for favourable mention because of the success of "That Touch of Mink," its latest comedy hit.

The Disney organisation is expected to reach the highest level in history in the next 12 months because of the series of consistently successful films turned out by Buena Vista.

From a stock and dividend angle, a stable future is forecast for Warner Bros.; as for 20th-Fox, there is no place to go but up; MGM will have one-half of 1961 results; Columbia is in for an impressive advance.

+ + +

MGM announced the signing of Academy Award winner Sophia Loren to star in two pictures planned for 1963-64. The pictures will be produced by Carlo Ponti. Ponti and MGM are now studying story properties for these two productions which will be released world-wide by MGM.

+ + +

ERIC PLESKOW, United Artists Continental manager, announced the appointment of Emile Buyse, veteran film publicist, as director of advertising, publicity and exploitation for Continental Europe and the Middle East.

Buyse, who will make his headquarters at the company's offices in Paris succeeds Roger Sardou, who resigned to establish his own publicity firm.

Buyse's association with the film industry started in 1946 as a member of RKO's publicity department in Belgium.

+ + +

ROBERT M. WEITMAN, vice-president and Studio Administrator of MGM, has stated: "It is true that MGM is now considering producing a television series based upon William L. Shirer's 'The Rise and Fall of the Third Reich.'"

"We originally acquired not only motion pic-

ture rights to the book but television rights as well, because we felt such a monumental work should be brought to as wide an audience as possible. In developing the work as a feature film, it became apparent that the subject was ideally suited to treatment in tv series form.

"Over the period of an entire television season, we could truly capture the full historical scope of the book. We then asked our television division to explore its potential for tv.

"As soon as this work is completed, the proposed series will be placed on the television market—we shall offer it to the television networks and the major advertisers and advertising agencies as one of our major projects for the 1963-64 television season."

+ + +

STANLEY KRAMER'S "Judgment at Nuremberg" was awarded Best Film honours of the year by the Foreign Press Association in New York.

The award, presented by Max Tak, chairman of the stage and screen section of the Association, was accepted by Stanley Kramer's representative, Myer P. Beck.

+ + +

THE twelfth annual David O. Selznick Golden Laurel Award has been presented to the French film "Tomorrow is my Turn." Directed by Andre Cayette and introducing Charles Aznavour, this drama previously won the coveted Golden Lion as the outstanding feature film of the 1960 Venice Film Festival.

Nominated by a committee of American motion picture critics, "Tomorrow is my Turn" was selected by the Golden Laurel Jury from among seven internationally acclaimed foreign films as "the motion picture this year which made the greatest contribution to international understanding and good will while maintaining a high standard of cinematic artistry."

+ + +

THE third Montreal International Film Festival has been set for August 10 to August 16 inclusive.

The event is approved by the International Federation of National Film Producers and is non-competitive with all of the films shown on an invitational basis. Each participating film receives a certificate. "A Kind of Loving" has been listed as the British entry.

+ + +

PRESIDENT of MGM, Joseph R. Vogel, reported to stockholders that the company had earned 3,308,000 dollars or 1.30 dollars per share for the 40 weeks ended June 7, 1962, based on the 2,554,229 shares outstanding at the end of the period. In the corresponding period of the last fiscal year, consolidated net income amounted to 9,442,000 dollars or 3.74 dollars per share based on the 2,524,829 shares then outstanding. Earnings for the third quarter of the current fiscal year amounted to 755,000 dollars or 30 cents per share, a decrease from 2,758,000 dollars or 1.09 dollars per share in the third quarter of the previous year.

Vogel stated that revenues and earnings for the first three quarters of the current fiscal year are substantially lower than the company had anticipated due in large measure to the fact that some of the biggest pictures were not completed for release as originally scheduled. Consequently, these pictures will not be reflected in revenues and earnings in this year's profits but

will be reflected in revenues and earnings for the coming fiscal year.

Vogel pointed to the company's confidence in a favourable earnings trend for the coming fiscal year when "Mutiny on the Bounty" and the two MGM-Cinerama productions, "The Wonderful World of the Brothers Grimm" and "How the West was Won," will be released in addition to an outstanding group of regular productions.

+ + +

A RECORD number of 25,719 prints was shipped during the recently concluded "United Artists Weeks," according to James R. Velde, UA vice-president. The shipments during the drive represented the greatest amount of bookings in the company's history and exceeded the 1961 total by 2,040. He extended congratulations to the combined sales and booking staffs of the domestic exchanges for a job well done.

—Mel Konecoff.

## International success for 'Lolita'

"LOLITA," which MGM will premiere in London on September 6, is proving an international winner of record-breaking calibre.

In its first week at the Gloria-Palast, Berlin, the first engagement outside America, it achieved well over 40,000 marks in the 950-seat house, double the weekly average.

Blockbuster grosses are also being recorded in New York at Loew's State and the Murray Hill Theatre on the East Side, at the Beverly Theatre, Beverly Hills, as well as in Chicago, Philadelphia, San Francisco and Washington.

During the first four days of its dual-theatre engagement in New York, "Lolita" grossed over 49,500 dollars. At Loew's State it grossed over 37,000 dollars in four days, topping every attraction at the theatre this year and equalling the business of "Gone with the Wind."

The Murray Hill Theatre reported an opening four-day gross of more than 12,500 dollars and on opening day it set a mid-week opening day record of more than 2,600 dollars. The film achieved the biggest opening-day gross for any MGM attraction in the history of the Loop Theatre, Chicago, with a box-office gross of over 2,600 dollars in the 606-seat house. Its first four days in Chicago grossed over 15,000 dollars to top the business achieved by "Gigi."

The 500-seat Trans-Lux, Philadelphia, grossed over 11,200 dollars in its first five days with "Lolita." The 440-seat Stage Door, San Francisco, grossed over 5,600 dollars in its first three days. At the Ontario in Washington DC the film grossed over 9,400 dollars in its first four days.

## Weintrop joins Disney

FRANK WEINTROP has joined the publicity department of Walt Disney Productions as assistant to publicity director Arthur Allighan.

For the last 15 years he has been with the publicity and exploitation departments of The Rank Organisation UK Distribution Division, latterly as regional press officer for the South of England.

## Phil Jacobs retires

PHIL JACOBS, who for the last 25 years has been a salesman with GFD, has retired after spending 50 years in the entertainment business.

A well-known and popular figure in the cinema trade in Leeds, Jacobs started earning his living as a violinist. After the 1914-18 war he came into the film trade as musical director at several cinemas.



# Reviews for Showmen

Edited by JOSH BILLINGS

## KINE. Booking Guide

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Disneyland After Dark (Disney)—U.S	46 min. (U)	Louis Armstrong ... and other popular artists	Kaleidoscopic impression of the famous Disney playground by night, introducing well-known instrumentalists and singers. Walt Disney's compering smooth, Technicolor photography first-class and sales angles wide	Good "second" (C)
†Early Spring ... (Plato)—Chinese	45 min. (U)	—	Chinese documentary showing how the Communists have turned rustic and industrial China into a paradise for peasants. Editing shrewd, colour camera work exquisite and narration concise	Good art house fill-in (C)
*†I Thank a Fool (MGM)—British	100 min. (A)	Susan Hayward ... Peter Finch Diane Cilento	CinemaScope and Metrocolor romantic melodrama illustrating the dire dilemmas of an attractive young woman doctor, "guilty" of a mercy killing. Story both lurid and loaded, but star values and feminine appeal strong, staging impressive, and photography immaculate	Exploitable British offering for other than class halls (C)
*†Lion, The (20th Century-Fox)—British	96 min. (U)	William Holden Capucine Trevor Howard	Gripping, jolly and intriguing CinemaScope and De Luxe Colour "jungle book." Triangle story effectively embellished by young girl and animal asides, feminine and family slants compelling, highlights spectacular, backgrounds authentic, and camera work superb	Excellent British general booking (C)
*Snake Woman, The (United Artists)—British	68 min. (A)	John McCarthy ... Susan Travers Geoffrey Danton	Turn of the century "shocker" concerning Scotland Yard man's brief, though grisly, encounter with cobra-inhabited gal. Settings colourful, but acting and direction uneven, "thrills" predictable and dialogue stilted	Doubtful quota, anyway for average halls (C)

(C) SUITABLE FOR CHILDREN

(CC) EXCELLENT FOR CHILDREN

(NC) NOT FOR CHILDREN

\* BRITISH QUOTA PICTURE

† IN COLOUR

### The Lion

*Twentieth Century-Fox. British. (U.) CinemaScope. Photographed in De Luxe Colour. Featuring William Holden, Capucine and Trevor Howard. Produced by Samuel G. Engel. Directed by Jack Cardiff. Screenplay by Irene and Louis Kamp. Director of Photography, Ted Scaife. Musical Director, Malcolm Arnold. 96 minutes. Release August 20, 1962*

GRIPPING, jolly and intriguing CinemaScope and De Luxe Colour "jungle book," cleverly adapted from Joseph Kessel's widely read novel. It concerns a lawyer who visits Africa, wins back his lovely ex-wife, married to a white hunter, and, at the same time, prevents his susceptible small daughter, proud possessor of a magnificent pet lion, from being unduly influenced by bush law. The tale has a sophisticated central thread, but the child's natural behaviour and the artful exploitation of the lion give it compelling family and juvenile appeal. William Holden, Capucine and Trevor Howard are shrewdly cast as the lawyer, wife and hunter, and Pamela Franklin is delightful as the tomboyish girl. As for King, the lion, he's majestic and comports himself with strict propriety until goaded. The native types, too, register. There are laughs and thrills galore, subtly punctuated by genuine human interest, authentic, awe-inspiring backgrounds, superbly photographed, and intelligent dialogue. Excellent British general booking.

**Story.**—Robert Hayward, a Yankee mouth-piece, joins Christine, his former wife, married to John Bullit, a game warden in Africa, because she is worried about the future of their eleven-year-old daughter, Tina. The child, encouraged by Bullit, is slowly absorbing tribal and jungle lore and has a huge pet lion, King, whom she had reared from a cub. Tina treats Robert as a stranger, but Bullit, nobody's fool, detects

warmth in Christine's greeting. The atmosphere is strained. Tina patently prefers Bullit's company to her father's, and Bullit can't resist making cracks at Robert. Subsequently, Robert violates tribal law and aids an abandoned old chief, and when Tina upbraids him he realises how necessary it is that she should finish her education in civilised society. During a native ceremonial, Oriunga, a young chief, symbolically claims Tina as his bride and, as is customary, goes off to dispatch a lion single-handed. He selects King, Tina, furious, sets King on Oriunga, Robert intervenes and is badly clawed. Bullit aims at King, Tina gets in the way, and Oriunga receives a fatal mauling. Finally, Bullit shoots King and by so doing kills his and Tina's fond relationship. Tina then willingly leaves her "ruined Eden," accompanied by Robert and Christine.

**Production.**—The picture, fundamentally a triangle jungle melodrama, has much more to it than that which immediately meets the eye. It also reawakens interest in the problem of the offspring of divorced parents by presenting it against exciting backgrounds, and submits clear proof that environment can either make or destroy character. Capucine, cool and beautiful, adequately emphasises the complexities of physical and mother love as Christine. William Holden has an easy manner, but nevertheless vividly conveys apprehension and alarm as Robert, and Trevor Howard contributes a warm and cynically amusing portrayal as Bullit. Pamela Franklin is most engaging and sharpens story point as Tina, and King, the lion, provides a natural gimmick as himself. Paul Oduor, Samuel Obiero Romboti and Christopher Agunda definitely do their stuff in native roles. The emotional encounters between Robert, Christine and Bullit are smoothly handled, laughs logically spring from Bullit's baiting of Robert, and the native ceremonials electrify, but the film's "open sesame" to certain box-office

success is unquestionably the extraordinary affinity of Tina and King. Although the unique association ends in tragedy, it'll captivate and thrill young and old alike.

**Points of Appeal.**—Novel and eventful story, big stars, clever child player, resourceful direction, strong feminine angle, spectacular animal and native highlights, magnificent scenery, arresting title, brilliant CinemaScope and De Luxe Colour camera work, and U certificate.

### I Thank a Fool

*MGM. British (A). CinemaScope. Photographed in Metrocolor. Featuring Susan Hayward, Peter Finch and Diane Cilento. Produced by Anatole de Grunwald. Directed by Robert Stevens. Screenplay by Karl Tunberg. Director of Photography, Harry Waxman. Musical Director, Ron Goodwin. 100 minutes. Release not fixed*

LURID, but loaded, CinemaScope and Metrocolor romantic melodrama. It illustrates the dire dilemmas of an attractive young woman doctor who is "guilty" of a mercy killing, later becomes heavily involved with the lawyer who prosecuted her, and his batty wife, and, after much highly-confected, psychiatric malarky, narrowly escapes another euthanasia charge. The plot perplexes its popular leading players and experienced director, and may well get the cash customers in a tizzy, but, no matter, incidental scenes create tension and feminine appeal is considerable. Bookstall fiction clad in ambitious boards—the staging is first-rate—the picture has more than an outside chance, strengthened by star values. Exploitable British offering for other than class halls.

**Story.**—Christine, a talented and comely Canadian doctor, humbly born, follows her married lover to Liverpool. Incurably ill, he implores Christine to give him an overdose of morphia. She does and he dies. Christine is

continued on page 22



# KINE

# STUDIO REVIEW

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# Craftsmanship is their particular pride

by JAMES TAYLOR

**C**RAFTSMANSHIP is a thing they are particularly proud of at Pinewood. And well they might be from some of the jobs they have undertaken recently.

First, take the enormous exterior set of the Disney adventure-comedy "The Horse Without a Head." Estimated to cover twice the area of the "Cleopatra" set which spread over the lot before it, it includes a complete French village on stilts of tubular steel and a 1,000-foot railway embankment, complete with two electrically driven trains.

Shooting has finished on the picture but the set remains. It will be extensively rebuilt for the next Disney production.

Next, regard "The Iron Maiden"—an 8hp showman's engine, 22ft. long, 8ft. wide and 12ft. high. Or, rather, regard her double—the wood, metal and paint job constructed so skilfully by Pinewood craftsmen for the film of the same name; it is impossible to tell them apart.

The advantages of having a much lighter replica of the 28-ton original are obvious; it is easier to move and it does not damage stage floors.

Now move on to the set of "Lancelot and Guinevere" which includes a banquet hall complete with Arthurian round table—again made by Pinewood craftsmen. Mind the four-poster bed and the sturdy oak, whose naked

laths wait to be clothed in scrim, plaster and rubber solution.

Tradesmen evidently like working at Pinewood—one of them, in the electrical department, has been there 28 years. Another electrician and a carpenter have put in 26 years each. A stagehand has done 23 years. And 26 more craftsmen have each served Pinewood for 15 years or more.

As E.A.R. ("Kip") Herren, general manager of the studio, told me, labour-management relations are very good.

But it is not easy to get good workers in any field and it is particularly difficult these days to get good craftsmen. Take plasterers: according to Herren, they are a "dying race" because the building industry is abandoning traditional methods of construction. So when he and his assistant, Roy Goddard, find a good man they do all they can to hang on to him.

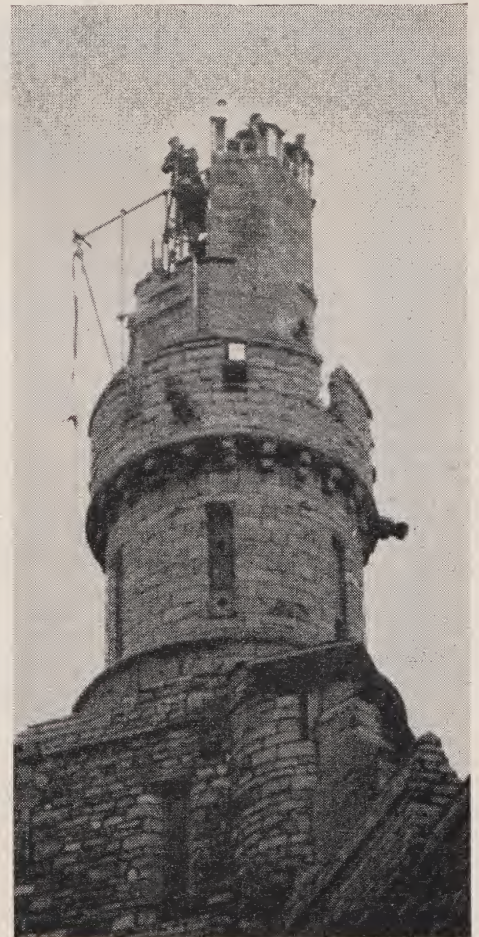
## Rewarded

Craftsmanship is rewarded at Pinewood. Even in the off season every effort is made to maintain full employment. Year-round production is obviously desirable but it is difficult to put into practice for several reasons, one of them, of course, being the weather—particularly in these days of much location work.

And craftsmen are rewarded by being given the best equipment to work with. The 166ft. x 81ft. carpenters' shop has 20 power woodworking machines and over 20 benches, each 16ft. long. The plasterers have a shop 103ft. x 81ft. containing full facilities for casting in plaster, cement, fibreglass, rubber, etc. And there is a fully equipped modellers', sculptors' and carvers' department.

Two examples of the fine workmanship of Pinewood have been preserved: the Old Bailey and the Houses of Parliament. These are the only sets kept intact: everything else has been broken, reluctantly, into its component parts for ease of storage in the giant, covered scene docks.

Incidentally, a walk round these scene docks is quite an adventure: you go through forests of fluted columns awaiting their turn to appear once more before the cameras, and under racks containing, among other things, 200 assorted windows, 2,000 doors and



Pinewood craftsmen add a 16-ft. extension of tubular steel, timber and plaster to the observatory tower of Lincoln castle for a dramatic sequence in the film "The Wild and the Willing." The castle represents the fictional Kilminster university in this Betty Box-Ralph Thomas production, the stars of which are Virginia Maskell and Paul Rogers

three dozen fireplaces. Then there are the bays, bursting with furniture: sofas, pianos, dressing tables, of all periods; and in the small props department there are vases, clocks and even a birdcage containing live budgerigars.

A lofty example of Pinewood craftsmanship was seen in Lincoln recently. A 16-foot vertical extension was added to the observatory tower of Lincoln castle which represents the fictional Kilminster university in the film "The Wild and the Willing." The idea was to turn it from an ivory tower into a suicide's leap. With a skeleton of tubular steel and a skin of wood and plaster the extension certainly did not disgrace the ancient castle.

## Disappointed

In fact, I understand the people of Lincoln quite took to it and were disappointed when it was dismantled. Dismantled, but not destroyed—it was taken back to the studio for interior shots.

Of course, this high standard of workmanship is much appreciated by all users of the studio.

Herren told me "We are comfortably full  
*continued on page 10*

## KINE. STUDIO REVIEW

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# PRODUCTION ROUND-UP

by DEREK TODD

**MUSIC** is in the air. At Associated British Elstree Studios, Cliff Richard's second musical is being made as a follow-up to the very successful "The Young Ones." This picture, "Summer Holiday," which features The Shadows and several artists who were in "The Young Ones," is produced by Kenneth Harper and directed by Peter Yates. Herb Ross is again in charge of choreography.

Recently completed at Associated British was the Kenneth More comedy, "We Joined the Navy." Produced by Danny Angel and Vivian Cox and directed by Wendy Toye, this features a number specially written for it by Leslie Briscusse.

At Shepperton, Judy Garland is making, with Dirk Bogarde, the drama "The Lonely Stage," in which she sings three old numbers and one specially written by Harold Arlen and E. Y. Harburg.

Also at Shepperton, a modern version of a Gilbert and Sullivan opera, under the title "The Cool Mikado," is being introduced by Harold Baim and directed by Michael Winner. While Gilbert's lyrics are almost untouched, Sullivan's melodies have been given, by Martin Slavin, what is described as "a new and exhilarating arrangement." The cast includes Dennis Price, Dermot Walsh, Frankie Howerd, Mike and Bernie Winters, Tommy Cooper and Stubby Kaye.

## Television series

**ABPC, Elstree.**—Apart from those productions already mentioned, the television series "The Saint" continues under producers Monty Berman and Robert S. Baker, while "The Third Man" has been completed. Due in later: "The Furnished Room," which, produced by Danny Angel and directed by Joseph Losey, will have locations in the Notting Hill area of London.

**MGM, Boreham Wood.**—Recently completed: "Maniac," the Hammer production for Columbia, produced by Jimmy Sangster and directed by Michael Carreras; and the tentatively-titled "Chance to Live," the Blakely production for Planet, produced by Tom Blakely and directed by Lance Comfort.

Now in the studio after location shooting are the love story, "In the Cool of the Day" and the romantic comedy "Champagne Flight." The first is produced and directed by John Houseman and Robert Stevens, the second by Anatole de Grunwald and Henry Levin.

Also in the studio is the tv series, "Zero One," under executive producer Lawrence Bachmann; while the feature, "The Haunting," is scheduled to be started in September by producer-director Robert Wise.

**PINEWOOD.**—After its ill-fated location trip to Yugoslavia—very bad weather was encountered—"Lancelot and Guinevere," the Emblem production for UI and Rank, is now shooting in the safety of the studio.

Also in the studio are: "The Mind Benders," the Relph-Dearden production for Anglo; the Norman Wisdom comedy, "On the Beat"; and "The Iron Maiden," a Peter Rogers production, directed by Gerald Thomas, for Anglo.

**SHEPPERTON.**—Apart from the two pictures already mentioned, this studio has several other productions on the floor.

"Sammy Going South" is now in the studio,

having completed its African locations. A Bryanston Seven Arts production for British Lion, it is produced by Hal Mason and directed by Alexander Mackendrick.

"The Small Sad World of Sammy Lee," also Bryanston Seven Arts for British Lion, is produced by Frank Godwin and directed by Ken Hughes, who wrote the screenplay from his own tv play "Sammy."

The Albion production for British Lion, "Hide and Seek," produced by Hal Chester and directed by Cy Endfield, is nearing the end of its shooting schedule.

The tv series, "Man of the World" produced by Harry Fine continues.

Due in early next month after ten days' shooting in Paris is Carl Foreman's "The Victors," which has an international cast.

**ARDMORE.**—Here producer Raymond Stross and director Cyril Frankel are making "The Very Edge," starring Richard Todd and Anne Heywood.

**BEACONSFIELD.**—"The Fast Lady" having just been completed, Julian Wintle and Leslie Parkyn are now making "Twenty Thousand Streets Under the Sky," which is being directed by Peter Cotes.

Also in this studio is the Robert Velase production, produced by Aubrey Baring and directed by Cliff Owen, "The Wrong Arm of the Law."

**BRAY.**—The latest Hammer production for UI, "Paranoic," has screamed into the studio. It is produced by Tony Hinds and directed by Freddie Francis.

**MERTON PARK.**—After several weeks on location in the East End of London, "Sparrows Can't Sing" is now inside. It is theatre producer Joan Littlewood's first fling at directing a picture. Donald Taylor produces for Carthage for Elstree Distributors.

The Edgar Wallace series as well as commercials and documentaries continue to be made at this studio.

## Crews behind the films

**STATION SIX—SAHARA**  
**CCC (London) for British Lion**  
through BLC, at Shepperton

Executive producer, Gene Gutowski; producer, Victor Lyndon; director, Seth Holt; production manager, Clifton Brandon; production secretary, Doreen Jones; first assistant director, David Bracknell; second assistant director, Richard Dalton; third assistant director, Cliff Castle; continuity, Pamela Carlton; lighting cameraman, Gerald Gibbs; camera operator, Ray Sturgess; focus operator, Michael Sarafien; clapper loader, Gordon Hayman; sound mixer, Norman Bolland; boom operator, John Salter; sound camera operator, Barbara Hopkins; sound maintenance, Fred Peters; art director, Jack Stephens; assistant art director, Geoff Tozer; draughtsman, Nigel Curzon; stillsman, Norman Hargood; make-up artist, Gerry Fletcher; hairdresser, Joan Smallwood; wardrobe mistress,



Discussing a point while on location with "Live Now, Pay Later": director Jay Lewis and producer Jack Hanbury. A Woodlands production for Regal, the picture deals with the very topical subject of hire purchase

**TWICKENHAM.**—The first picture of the recently formed Magna Film Distributors, "The Man Who Finally Died," is being made here. A thriller, it is produced by Norman Williams and directed by Quentin Lawrence.

**ALL LOCATION.**—"Tom Jones," Woodfall's colour production with a £400,000 budget, is shooting in the West Country. Producer-director is Tony Richardson.

**COMMERCIALS.**—These are in production at Carlton Hill and Marylebone.

Bridget Sellers; editor, Alastair McIntyre; first assistant editor, Jonathan Bates; 2nd assistant editor, John Jeremy; dubbing editor, Keith Palmer; grip, John Roche; chargehand props, Sidney Leggett; props, Derek Lee; c/h electrician, Edward Haste; s/b carpenter, John Godfrey; s/b stagehand, Thomas Routledge; s/b painter, Charles Sleep; s/b rigger, William Beenham.

**SAMMY GOING SOUTH**  
**Michael Balcon for Bryanston Seven Arts,**  
at Shepperton

Producer, Hal Mason; director, Alexander Mackendrick; production manager, Philip Shipway; production secretary, Doris Prince; 1st assistant director, Peter Price; 2nd assistant director, Richard Gill; continuity, Joan Kirk; lighting cameraman, Erwin Hillier; camera

continued on page 6



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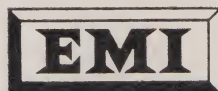
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## CREWS BEHIND THE FILMS—contd.

operator, Robert Kindred; focus, George Pink, Roy Ford; clapper/loader, Peter Ewens; 2nd camera lighting operator, Norman Warwick; focus, Peter Hendry, Lou Lavelly; clapper/loader, Stephen Warwick; grip, Thomas Millar; stills cameraman, Laurie Turner; sound recordist, Dickie Bird; sound camera operator, Sandy Fairlie; boom operator, Ken Titchie; sound maintenance, George Widdows; art director, Ted Tester; assistant art director, Scott Slimon; chief make-up, Philip Leakey; hairdresser, Henry Montsash; wardrobe master, Ernest Farrer; editor, Jack Harris; 1st assistant editor, Marry Kessell; props, Henry Frewer, Derek Creedon; stagehand, Ronald Snell; carpenter, Robert Cross; rigger, Arend Vos; painter, Sydney Regan; supervising electrician, Robert Canning; electricians, H. Holloway, Leslie Huckle, Derek Sherriff; generator operator, Peter Atkinson.

### SUMMER HOLIDAY

**Elstree Distributors for Warner-Pathe, at Associated British Elstree Studios**

Producer, Kenneth Harper; associate producer, Andrew Mitchell; director, Peter Yates; production manager, John Wilcox; production secretary, Valerie Cort; musical director, Stanley Black; choreographer, Herb Ross; lighting cameraman, John Wilcox; camera operator, Tony White; focus, Geoffrey Glover, Brian Ellis; clapper/loader, Chris Sargent; grip, Sid Payne; assistant director, Frank Ernst; 2nd assistant director, Bill Cartledge; 3rd assistant director, Roger Simons; continuity, Helen Whitson; sound mixer, Wally Milner; sound camera operator, Francis Fahy; playback operator, Ron Conley; sound maintenance, Dan Grimmell; make up, John O'Gorman; hairdresser, Eileen Warwick; boom operator, Don Wortham; wardrobe mistress, Jackie Breed; assistant, Mary McFadden; stills cameraman, Ron Pilgrim; art director, Sydney Cain; assistant, John Graysmark; chief draughtsman, Alan Tomkins; property buyer, Arthur Howe; casting director, Robert Lennard; assistant, Judith Jouard; crowd casting, E. Bonnichon; editor, Jack Slade; assistant, Lois Gray; music editor, Roy Nevill; c/h s/b props, Fred Allen; s/b props, W. Jones, F.

Britton; supervisory c/h electrician, S. Birtles; c/h electrician, R. Bond; electricians, G. Smith, G. Deverill, S. Wainwright, P. Noonan, L. Dodkin; s/b carpenters, G. Halls, G. Ciciura; s/b stagehands, T. Wilkie, M. Hunter; s/b rigger, W. Evans; s/b painters, A. Bullock, J. Dutton; s/b drapes, P. Haylings; driver mechanic, D. Pierce; fitter mechanic, F. Corner.

### THE VERY EDGE

**Stross for Garrick, at Ardmore**

Producer, Raymond Stross; director, Cyril Frankel; production supervisor, George Fowler; production manager, Buddy Booth; continuity, Tilly Day; production secretary, Silin O'Rourke; producer's secretary, Jean Fraser; 1st assistant director, Fred Slark; 2nd assistant director, Ernie Lewis; director of photography, Bob Huke; camera operator, Ron Taylor; 1st focus puller, Tony Sprattling; 2nd focus puller, Ronnie Fox-Rogers; art director, Arthur Lawson; assistant art director, Don Picton; draughtsman, Arden Gantley; sound mixer, Sid Wiles; boom operator, David Jones; scenic artist, Ted Barnes; wardrobe mistress, Eileen Long; assistant wardrobe, Jack Gallagher; stills cameraman, Derek Whittaker; make up artist, Bill Darcy; hairdresser, Ann Fordyce; editor, Max Benedict; 1st assistant editor, Pat Holmes.

### LANCELOT AND GUINEVERE

**Emblem for UI and Rank, at Pinewood**

Director/executive producer, Cornel Wilde; producer, Bernard Luber; associate producer, George Pitcher; production manager, David Orton; production secretary, Curly Flower; producer's secretary, Jean Bullock; continuity, Connie Willis; 1st assistant director, Rene Dupont; 2nd assistant director, David Anderson; 3rd assistant director, David Cracknell; lighting cameraman, Harry Waxman; camera operator, Bob Thomson, Cecil Cooney; camera focus, Steve Claydon, Kenneth Coles; clapper/loader, Jim Stillwell, Peter Macdonald; camera mechanic, Philip Finch; art director, Maurice



Cooling Off ... for director Seth Holt in the Libyan desert (temperature 130 degrees in the shade) for location filming on "Station Six—Sahara." Giving the cold water treatment: 2nd assistant director Richard Dalton

Carter; assistant art director, Jack Maxsted; 1st draughtsman, Alec Gray; art department, Terence Morgan; set dresser, Leonard Townsend; production buyer, Harry Hanney; matte artist, Les Bowie; special effects, Ron Ballinger; chief make up artist, George Blackler; assistant, Edward Knight; chief hairdresser, Biddy Chrystal; assistant, Stella Rivers; stills cameraman, Albert Clarke; wardrobe supervisor, Dorothy Edwards; wardrobe master, Jim Donlevy; assistant, Margaret Lewin; sound mixer, Bill Daniels; sound camera operator, V. Temple Smith; sound boom operator, Charles McFadden; editor, Freddie Wilson; 1st assistant editor, Thom Noble; 2nd assistant editor, Kevin Connor; dubbing editor, Don Sharpe; carpenter, J. Bray; stagehand, J. Coyle; grips, F. Graver, M. Beauchamp; riggers, J. Blackman, J. St. John; painter, W. Lawson; drape, R. Hannigan; plasterer, B. Needs; driver, F. Munro; c/h electrician, John Swan; electricians, Harold Cook, Joe Finn, Alec King, John May, Les Williams; c/h props, P. Rivers; props, Ken Wilkes, Bruce Bigg.

### THE FAST LADY

**Julian Wintle-Leslie Parkyn for Rank, at Beaconsfield**

Producer, Leslie Parkyn; director, Ken Annakin; production supervisor, Arthur Alcott; location manager, Eddie Pike; assistant director, Clive Reed; 2nd assistant director, John Danischewsky; 3rd assistant director, Eamon Duffy; continuity, Joy Mercer; production secretary, Jean White; lighting cameraman, Reg Wyer; camera operator, Dudley Lovell; camera focus, Ian McMillan; clapper loader, John Flower; camera maintenance, Norman Godden; sound mixer, Peter Davies; sound camera operator, Michael Sale; sound maintenance, Frank Sloggett; art director, Harry Pottle; set dresser, Peter Lamont; draughtsmen, Eric Saw, Michael Lamont; editor, Ralph Sheldon; 1st assistant editor, Harry Ledger; make-up chief, Trevor Crole-Rees; hairdresser, Maud Onslow; make-up artist, John Wilcox; dress designer,

*continued on page 8*



Racing driver John Surtees, who takes part in a sequence of "The Fast Lady" at Beaconsfield studios, holds the interest of director Ken Annakin and actor Stanley Baxter. The picture, which also stars James Robertson Justice and Leslie Phillips, is an Independent Artists production for world distribution by The Rank Organisation



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On location in France's deep south with the Hammer suspense thriller, "Maniac," clapper-loader Ray Andrew goes into action on a sequence involving two of the "guardiens" of the fighting bulls bred on the Camargue plains. The picture is produced by Jimmy Sangster, who also wrote the story, and it is directed by Michael Carreras

## CREWS BEHIND THE FILMS—contd.

Julie Harris; wardrobe mistress, Vi Murray; stills photographer, David James; cashier, Bernard Saunders; personnel manager (transport and catering), H. A. Predgen; construction manager, Charles Hammerton; property master, Fred Eames; property buyer, Harry Parr; c/hand props, B. Andrews; propertyman, W. Donald; s/by carpenter, E. O. Higgins; s/by painter, J. Moloney; s/by stagehand, W. Bowen; s/by rigger, R. Turner; grip, George Bryan; electrician h.o.d., E. Gubbins; c/h electrician, H. Coldman.

### PRIVATE POTTER

**Ben Arbeid for MGM,  
at MGM, Boreham Wood**

Producer, Ben Arbeid; director, Casper Wrede; production manager, Robert Sterne; production secretary, Cynthia Maugham; production accountant, Fred Harding; 1st assistant director, Basil Rayburn; 2nd assistant director, Gordon Gilbert; 3rd assistant director, Ray Freeborn; continuity, Tilly Day; lighting cameraman, Arthur Lavis; camera operator, Herbert Smith; focus, Chic Anstiss; clapper/loader, Robin Browne; sound mixer, Gerry Turner; boom operator, John Streeter; assistant boom operator, Denis Porter; sound camera operator, Mickey Hickey; sound maintenance, N. Stevenson; make-up chief, Stuart Freeborn; make-up assistant, Jack Smith; hairdresser, Bill Griffiths; wardrobe master, Ray Beck; wardrobe assistant, Fred Birch; stills cameraman, Charles Trigg; art director, Jack Shampain; assistant art director, Don Mingaye; set dresser, Michael White; production buyer, Bill Isaacs; s/by carpenter, John J. Rae; s/by stage hand, C. O'Connor; s/by grip, Edward Burke; s/by rigger, Fred Crawford; s/by props, Thomas Ibbetson; s/by props, Fred Smart; chief electrician, Fred Pretty; unit driver, Bert Lister; editor, John Pomeroy; 1st assistant editor, Gerry Arbeid; 2nd assistant editor, Brian Tilling.

### THE OLD DARK HOUSE Hammer-Castle for Columbia, at Bray

Producer, Anthony Hinds; associate producer, Basil Keys; director, William Castle; production manager, John Draper; 1st assistant

director, Douglas Hermes; 2nd assistant director, Dominic Fulford; 3rd assistant director, Hugh Harlow; production secretary, Maureen White; continuity, Pauline Wise; director of photography, Arthur Grant; camera operator, Moray Grant; camera maintenance, John Kerley; focus, Wally Byatt; clapper/loader, George Davies; sound mixer, Jock May; assistant boom operator, Ken Nightingall; sound camera operator, H. C. Allan; sound maintenance, Charles Bouvet; production designer, Bernard Robinson; assistant art directors, Ken Ryan, Burt Evans; stills cameraman, Tom Edwards; make-up, Roy Ashton; assistant, make-up, Jim Evans; hairdresser, Frieda Steiger; wardrobe supervisor, Molly Arbuthnot; wardrobe mistress, Rosemary Burrows; supervising editor, James Needs; assistant editor, Chris Barnes; 2nd assistant editor, Pat Foster; accountant, Ken Gordon; studio manager, A. F. Kelly; construc-

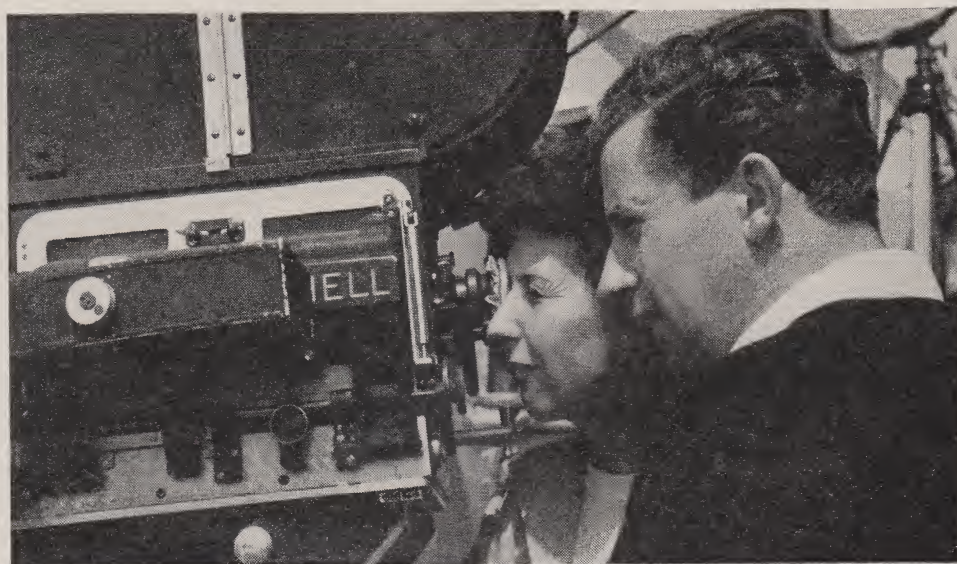
tion manager, Arthur Banks; chief electrician, Jack Curtis; master carpenter, Charles Davis; master painter, Lawrence Wrenn; master plasterer, Stan Banks; property master, Tommy Money; property buyer, Eric Hillier; electrical supervisor, George Robinson; electrical chargehand, Vic Hennings; camera grip, Albert Cowland; transport drivers, "Coco" Epps, Laurie Martin; special effects, Kit West; floor props chargehand, W. Smart.

### MANIAC

**Hammer for Columbia through BLC,  
at MGM, Boreham Wood**

Producer, Jimmy Sangster; director, Michael Carreras; assistant to producer, Ian Lewis; production manager, Bill Hill; 1st assistant director, Ross Mackenzie; 2nd assistant director, Terry Lens; continuity, Kay Rawlings; production secretary, Marguerite Green; lighting cameraman,

*continued on page 9*



Director Wendy Toye lines up a scene through the CinemaScope camera with operator Gerry Fisher for the comedy, "We Joined the Navy," a Dial production for Associated British



Wilkie Cooper; camera operator, Harry Gilliam; Focus, Tommy Fletcher, Trevor Wrenn; clapper/loader, Ray Andrew; camera grip, L. Kelly; sound mixer, Cyril Swern; boom operator, Bill Baldwin; sound camera operator, Ron Matthews; sound maintenance, Peter Martingell; art director, Teddy Carrick; assistant art director, Jean Peyre; draughtsman, Fred Carter; property buyer, Margery Whittington; still cameraman, James Swarbrick; make-up artist, Basil Newall; assistant make-up artist, Stella Morris; hairdresser, Pat McDermott; wardrobe supervisor, Molly Arbutnot; wardrobe mistress, Jean Fairlie; supervising editor, Jim Needs; editor, Tom Simpson; carpenter, Tommy Westbrook; painter, A. Smith; stagehand, E. Power; rigger, V. Bailey; electrical supervisor, Bert Chapple; electrical chargehand, Geoff Hughes; electricians, T. Shephard, R. Stentaford, L. Scullion, A. Carroll, G. Page; property chargehand, T. Ibbetson; property stand-by, M. Lord; scenic artist, Felix Sergejak; driver, Ron Warr.

### LIVE NOW, PAY LATER

**Woodlands for Regal,  
at MGM, Boreham Wood**

Producer, Jack Hanbury; director, Jay Lewis; production manager, Charles Blair; production secretary, Shirley Davis; 1st assistant director, Jack Causey; 2nd assistant director, Jim Brennan; 3rd assistant director, Michael Meighan; continuity, Lee Turner; lighting cameraman, Jack Hildyard; camera operator, Jerry Fisher; focus, Jimmy Devis; clapper/loader, Michael Drew; art director, Lionel Couch; assistant art director, David Minty; editor, Roger Cherrill; 1st assistant editor, Jack Gardner; 2nd assistant editor, Jean Short; dress designer, Mardie Maddern; wardrobe mistress, Masada Wilmot; make-up, Ernie Gasser; hairdresser, Gordon Bond; set dresser, John Jarvis;

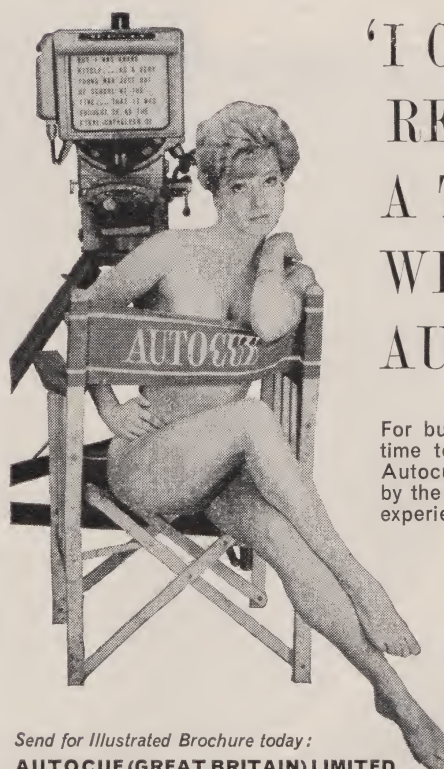


draughtsman, Tony Reading; scenic artist, Ben Healey; property buyer, Michael McCarthy; sound mixer, Charles Poulton; boom operator (location), James Perry; boom operator (studio), Bill Cook; sound camera operator, Terry Sharratt.

Assistant director Rene Dupont, camera operator Bob Thomson and director Cornel Wilde (who also stars as Lancelot and co-produces with Bernard Luber) seen at work on their recent Yugoslav location for the £1,000,000 epic "Lancelot and Guinevere"



"Hold everything!" gestures Joan Littlewood while directing "Sparrows Can't Sing." Back to camera is director of photography Max Greene; man with a similar taste in headgear is camera operator Peter Allwork



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## NEW EQUIPMENT

### Lightweight pram for film and tv

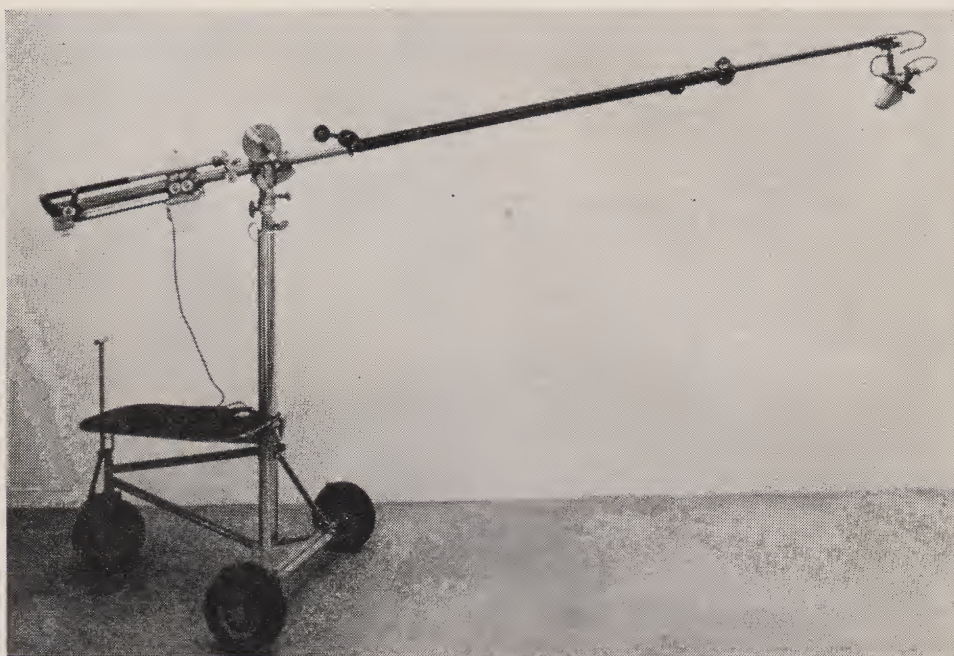
ASSEMBLY in this country is now in full swing of the Fisher equipment handled here by Westchester Productions.

The Fisher microphone booms are already extensively used on the Continent for film and television production. The boom fits either the lightweight pram (designed primarily for film and small tv studio use), or the hydraulic crab base, which has been designed especially to meet the particular needs of tv studios.

#### Close work

The lightweight boom is made from light alloy. It has a 36in. rear projection to facilitate operation in close sets and the microphone can be rotated through 360 degrees. There is a quick release box and the action is both rapid and silent: forward portion of the apparatus is black so as to incur the minimum light reflection.

The lightweight pram will clear 30in doorways by use of an ingenious, adjustable axle



The Fisher microphone boom mounted on the lightweight pram

width. The platform height is also adjustable and the maximum extended height is 9 feet. Pneumatic tyres and an air cushion in the column guard against jarring.

In the case of the hydraulic crab perambulator, crabbing, steering or braking can all be

operated from the floor, and the platform permits a 360 degree swing of the boom while in action. The platform and boom head elevate simultaneously through the hydraulic accumulator system, and the vertical movement is operated from the platform.

## PACK UP AND GO CONTROL

WESTREX has introduced a new portable public address equipment known as the "Pack Up and Go" public address. The equipment is suitable for crowd control where high quality speech and sound amplification with portability is required.

The complete equipment consists of a fully transistorised amplifier, a loudspeaker, a cardioid dynamic microphone, power supplies and interconnecting cables. These are all packed together in a travelling case.

#### Separate use

The 10 watt amplifier, in its own grey enamelled metal case, is mounted on the back-board of the carrying case, and can be completely separate in use from the loudspeaker, microphone inputs and one high impedance auxiliary input. Each input has its own volume controls and thus the amplifier forms a mixing desk.

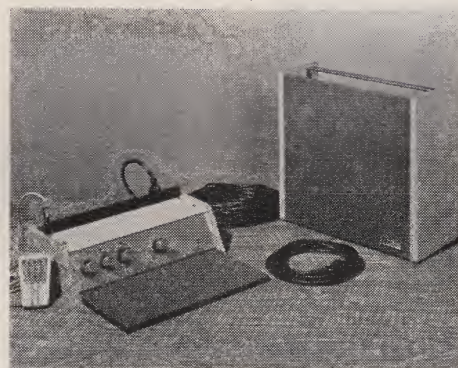
The loudspeaker assembly consists of three high efficiency 5in units mounted on half-inch baffle board and an acoustically designed cabinet.

An extension speaker of similar appearance and specification is available as an extra.

The internal loudspeaker can be switched off and the amplifier used to drive any other speaker of 416 ohm impedance, such as a horn-loaded pressure unit for high level outdoor announcing.

Power supplies are housed in the loudspeaker cabinet and consist of either 2 x 6V lantern dry batteries, 2 x 6V unspillable rechargeable accumulators or a mains power unit which can also act as a battery charger.

This address system has been a joint development between the Westrex engineering department and consultant designer Marty Rowlands.



The complete apparatus comprising the new Westrex portable public address system

## New Multimeter

AN improved version of the 20,000 opv pocket size Multimeter Model 127A has been introduced by Taylor Electrical Instruments.

An important feature of the new model is the facility for measurement of high DC current. The instrument now has a special "millivolt" socket and a range of "plug-in" miniature Taylor shunts is now available for readings of 1 amp, 5 amps and 10 amps DC. These shunts are designed to locate directly into the millivolt sockets incorporated in the Model 127A, thus forming a compact unit for measurement of high DC current.

A new type of ohms adjust control is now fitted which ensures greater stability.

## CRAFTSMANSHIP —continued

until next February. The only thing that worries me now is turning money away."

Unlike other studios, Pinewood never contracts to let stages—only stage space. This means that while one film is in production, sets can be erected on another part of the floor for the next picture. As Herren put it "This means we can pack more pictures in."

#### Gardening

Not all the Pinewood staff are directly concerned with the making of films, of course. Take the gardeners; equipped with the latest mechanical aids they maintain the 16 acres of formal gardens, the beauty spot of the 72 acre estate which comprises woods, fields and a lake—all of which are sometimes used in filming.

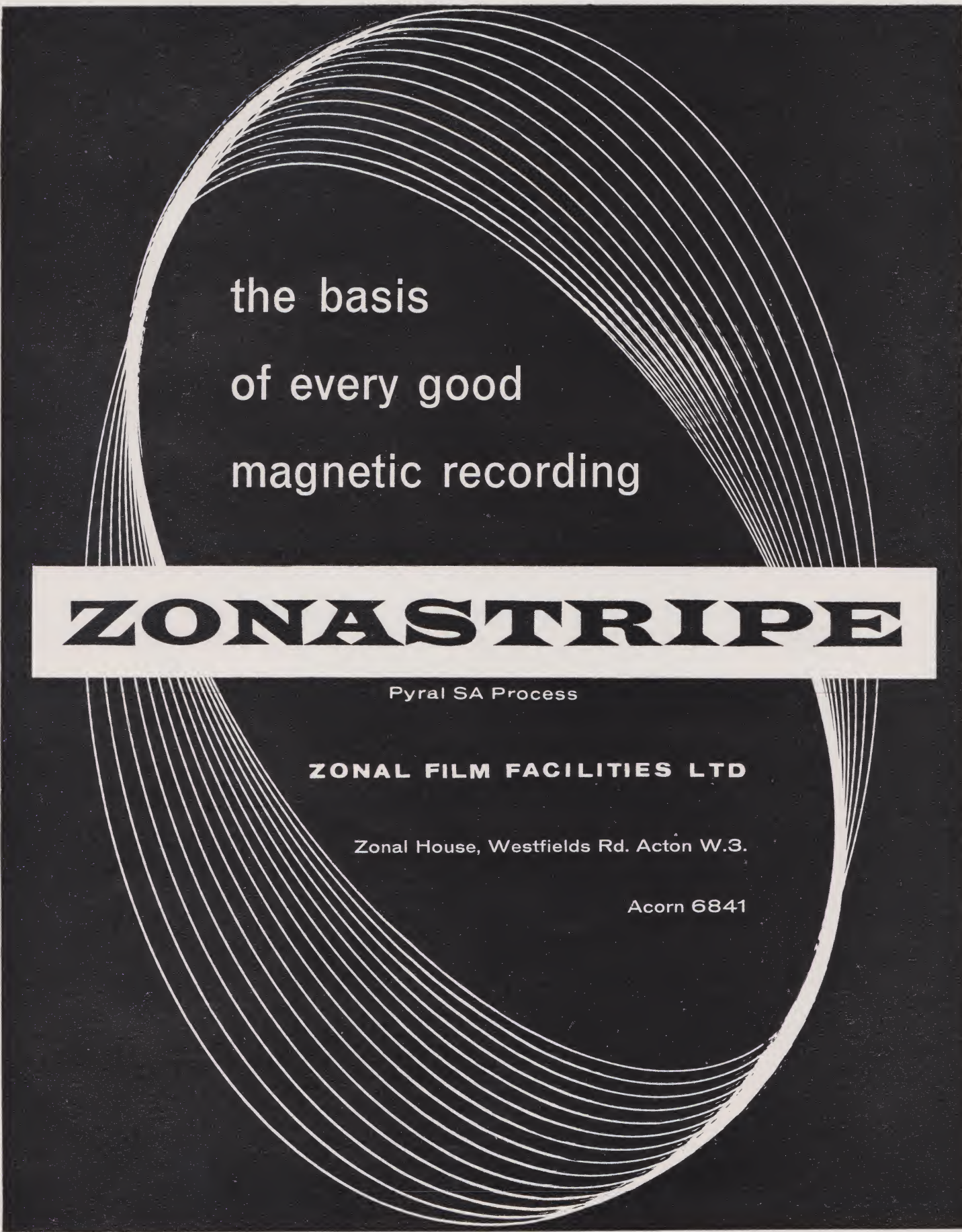
But, of course, most of the filming goes on in Pinewood's five giant stages, covering almost 94,000 square feet.

It is fitting that Pinewood's pride should be its skilled workers, for the very entrance to the 400-foot office block is framed by a wonderful example of craftsmanship.

This is the great fireplace of an Elizabethan mansion in Derbyshire which four generations of one family hewed out of tough oak.

Times have changed, but pride in a job well done remains. Pinewood craftsmen work faster and in modern materials. But they are the worthy descendants of those men of olden days.





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# Your Films

by JOSH BILLINGS

## West End

THIS IS definitely the cinema box-office's off-season and the time when hoary clichés are monotonously mouthed. The corniest of these are "There are no conditions so bad that good pictures can't beat 'em" and "We must make cinema going an event." These "pearls of wisdom" are mostly uttered by producers and renters, the people in whose hands the very existence, let alone prosperity, of our industry lies and who stubbornly refuse to distribute big pictures during June and July. Give exhibitors the right films and you may be sure they'll do the rest, whatever the month.

ALL THIS brings me to Morris Davis's announcement concerning Mr. Leo's colossal new line-up. Full details are on another page, so I'll confine myself to two potential plums. First, "Mutiny On The Bounty" (MGM—Ultra-Panavision), a re-make of one of the screen's greatest successes. It will, needless to say, be handled on a "hard ticket" basis, but is obviously the type of film that must do the whole industry a power of good. Second, "Lolita" (MGM—British), an adaptation of Vladimir Nabokov's sensational best-seller, which has already created tremendous controversy and garnered massive money in the States. Since it co-stars Peter Sellers, I can well see it taking a fortune here. What with these and many other supers on the stocks, "Deeds not clichés" is clearly MGM's slogan.

FOUR new films have arrived in the West End, but only one received a good press, namely "Some People" (Anglo Amalgamated—British). The teenage melodrama, which contains a legitimate boost for the Duke of Edinburgh's Award Scheme, opened extremely well at the Plaza and is making a strong appeal to the younger generation. It should have a happy release on August 6, but, even so, Anglo is leaving nothing to chance. It never does!

"BORN TO SING" (Disney), the musical featuring the Vienna Boys' Choir, was summarily dismissed by the critics, but has settled down very nicely at Studio One, Oxford Street. It comes in much the same category as "The Magnificent Rebel" (Disney), which enjoyed a highly profitable season at the Oxford Street house. Over the years efficiently run Studio One has built up a fine family clientele.

THAT bizarre travel-cum-variety extravaganza, embellished by a bevy of beautiful girls, "I Love, You Love" (BLC—UltraScope—Italian-French), is not doing too badly at the Columbia Theatre, Shaftesbury Avenue. It pleasantly kills time and is particularly easy on the eyes. By the way, the show's been given an X certificate, but, believe me, it's not that sexy.

"I THANK A FOOL" (MGM—CinemaScope—British) didn't get laudatory notices, which is hardly surprising. It's a heavy, confused psychiatric melodrama, but, with all its faults,

it has some feminine appeal. This, plus its star values, Susan Hayward, Peter Finch and Diane Cilento head the cast, enabled it to keep its pecker up at the Coliseum over the weekend.

IT SEEMS that the Odeon, Leicester Square, has found yet another huge success, "Tiara Tahiti" (Rank—British), a comedy drama of war between two men of completely opposite social backgrounds, waged for the most part in exotic Tahiti. It's caught on like wildfire because it has point, popular leading players and, above all, transplants its audience to a sunny climate. And how its title sparkles with exciting possibilities!

"THE MUSIC MAN" (Warner-Pathe—Technirama) hasn't broken any records at the Warner Theatre, but its takings are steadily increasing each day. The musical, marvellous family entertainment, will really come into its own once the kids are home for the holidays. Audience reaction at the Warner Theatre is wildly enthusiastic.

NO DOUBT about "Mr. Hobbs Takes A Vacation" (Twentieth Century-Fox—CinemaScope) pulling 'em into the Carlton, Haymarket. The jolly, star-decked comedy of family life stays put for another week, although it's now on release. Its successor at the Carlton will be "The Cabinet Of Dr. Caligari" (Twentieth Century-Fox—CinemaScope). And what a different cup of tea! The latter, a psychiatric thriller, goes out on September 3.

"REPRIEVE" (Warner-Pathe) continues to do sound business at the Odeon, Marble Arch. The factual prison comedy melodrama has an exceptionally strong cast, including Ben Gazzara, Stuart Whitman, Rod Steiger, Sammy Davis, Jr., and Vincent Price. And that's not all, the second feature, Disney's "Disneyland After Dark," a Technicolor novelty, stars Louis Armstrong and a number of popular young singers. With all these names on the billing, little wonder the programme's clicking.

THE CASH registers at the Leicester Square Theatre have been churning out a pretty melancholy tune since "Five Finger Exercise" (BLC) arrived. I hoped that the domestic melodrama, adapted from a famous play, would get by on title and star values, but, box-office speaking, it's been off-key practically from the word "go." Next Thursday, "The Lion" (Twentieth Century-Fox—CinemaScope—British) takes over. A unique jungle melodrama, the last-named's a cinch.

IT'S NOT often that a "double bill" scores in the Piccadilly precinct, but BLC's all-British action combination, "Mysterious Island" and "The Pirates Of Blood River," is doing just

that. It plunged into the money at the London Pavilion, and the receipts have spurred even further since "Mysterious Island" was made "top."

THE Harold Lloyd anthology, "Harold Lloyd's World Of Comedy" (BLC), has taken on a new lease of life at the Ritz, now that it's got the West End to itself. Business definitely brisk.

THE RIALTO, Coventry Street, is keeping the wolf far from its doors with "A Kind Of Loving" (Anglo Amalgamated—British). The frank, North Country melodrama has really spread its wings since its original London releases and its terrific provincial returns have put it among the year's mightiest grossers.

"JULES AND JIM" (Gala), the French satirical comedy melodrama, continues comfortably to hold its own at the Cameo-Poly, Regent Street. The "populars," as well as the high-brows, are going for it, a point which the independent exhibitor can't afford to overlook.

THE Cameo-Moulin, Windmill Street, has pinned its faith to a "fig-leaf" offering, "Naked As Nature Intended" (Compton-Cameo—British). It's been playing for months and months and the takings haven't browned off. Far from it!

AS FOR the "hard ticket" jobs, which certainly don't lack variety, they're still making their presence felt, and there's little hope of obtaining free seats. "West Side Story" (United Artists—Panavision 70); "El Cid" (Rank—Super Technirama 70); "Barabbas" (BLC—Technirama 70—Italian); and "South Pacific" (Twentieth Century-Fox—Todd-AO) are at the Astoria, Charing Cross Road, the Metropole, Victoria, the Odeon, Haymarket, and the Dominion, Tottenham Court Road, respectively.

THE New Victoria, a halfway house between the West End and the suburbs, doesn't cater for easy audiences. Last week it played "That Touch of Mink" (Rank-Universal—Panavision) and the Cary Grant-Doris Day comedy did a roaring trade. Obviously, there's nothing furry about this picture!

## On release

NOW FOR the releases. "Boys' Night Out" (MGM—CinemaScope) had a most satisfactory first week. The comedy drama doesn't deserve an X certificate, but fortunately it hasn't put many people off. Both sexes are relishing the film, which contains many amusing and no embarrassing situations.

"THE INSPECTOR" (Twentieth Century-Fox—CinemaScope—British) has maintained a steady pace. The adventure melodrama is appealing equally to men and women and quite a large section of the younger element.

OF IT'S TYPE, "Judgment At Nuremberg" (United Artists) is topnotch, but experience has shown that the modern generation couldn't care

continued on page 26

# PROSPER WITH ANGLO!



# MGM ARRANGES THREE BIG PREMIERES AND HUGE RELEASE PROGRAMME

MGM's new London West End showcase, the Empire Theatre, Leicester Square, will open in December with a gala premiere of Metro's big circus musical, Billy Rose's "Jumbo."

"Mutiny on the Bounty," one of the biggest films ever made by Metro, will open with a charity premiere, organised by Variety Club in aid of the Edwina Mountbatten Trust Fund, at the Royalty Theatre, Kingsway, in November.

The gala premiere of "Lolita," in aid of the Widows and Orphans Fund of the Printers Pension Corporation, will be held at the Columbia Theatre, Shaftesbury Avenue, on September 6.

These important trade events are announced this week by Morris Davis, managing director of MGM.

Other notable events in the MGM calendar for the autumn and winter months are:

A gala invitation premiere on September 20 of the de Grunwald-MGM British production, "The Dock Brief," starring Peter Sellers and Richard Attenborough, to be held at the Plaza, Piccadilly.

A gala premiere of the MGM—Seven Arts Production, "The Main Attraction," starring Pat Boone, Nancy Kuan, and Mai Zetterling. This will be held at the Plaza during October.

The opening in London of the first Cinerama story film, "How the West was Won," made by Metro for the Cinerama Corporation. The provisional opening date is October 15.

Arrangements are now being made for West End openings of Dirk Bogarde's "The Password is Courage," Brigitte Bardot's "A Very Private Affair" and "Two Weeks in Another Town," starring Kirk Douglas and Cyd Charisse.

## Future output

Davis also gave details of Metro's future output which includes 19 films already completed and available for release between now and August next year.

Nine big films, he said, would be released between August and December this year. They were expected to go to the ABC release.

Here is the full list:

### COMPLETED

"Arturo's Island," starring Reginald Keerman, Vanni de Maigret, Ornella Vanoni and Luigi Giuliani. Directed by D. Damiani and produced by Carlo Ponti. Black and white drama of a boy who hero-worships his immoral father. Titanus-Metro production.

"The Counterfeiters of Paris," starring Jean Gabin, Martine Carol and Bernard Blier. Directed by Gilles Grangier and produced by Jacques Bar. Black and white drama of sex and the (literal) making of money in Paris. Cite-Film production.

"Damon and Pythias," starring Guy Williams, Don Burnett, Liana Orfei, Arnoldo Foa and Marina Berti. Directed by Curtis Bernhardt and produced by Sam Jaffe and Samuel Marx. Eastman Color drama based on the classic story of friendship.

"The Days Are Numbered," starring Salvo Randone and Regina Bianchi. Directed by Elio Petri and produced by Goffredo Lombardo. Black and white drama of a man's search for a new way of life. Titanus-Metro production.

"Escort for Hire," starring June Thorburn, Pete Murray, Noel Trevarthen and Guy Middleton. Directed by Godfrey Grayson and produced by E. J. and H. L. Danziger. Technicolor drama of male escort service which runs into murder. Danziger production; British; 66 minutes; A certificate.

"Fate Takes a Hand," starring Ronald Howard, Christina Gregg, Derek Blomfield and Noel Trevarthen. Directed by Max Varnel and produced by E. J. and H. L. Danziger. Five stories linked by 15-years-late postal deliveries. Danziger productions; British; 72 minutes; A certificate.

"An Italian in America," starring Annie Girardot, Renato Salvatore and Enrico Salerno. Directed by Franco Rossi and produced by S. Clementelli. Black and white drama about Los Angeles as seen through a European's eyes. Titanus-Metro production.

"I Thank a Fool," starring Susan Hayward, Peter Finch, Diane Cilento, Kieron Moore, Cyril Cusack, Athene Seyler and Brenda de Banzie. Directed by Robert Stevens and produced by Anatole de Grunwald. Metrocolor-CinemaScope romantic suspense drama from the Audrey Erskine-Lindop novel. MGM British; 100 minutes; A certificate.

"Lolita," starring James Mason, Shelley Winters, Peter Sellers, Sue Lyon, Gary Cockrell, Jerry Stovin, Diana Decker, Lois Maxwell and Cec Linder. Directed by Stanley Kubrick and produced by James B. Harris. Black and white drama of a mature man obsessed by young girl, from Vladimir Nabokov's sensational best-seller. Seven-Arts production; British; 153 minutes; X certificate.

"Monkey in Winter," starring Jean Gabin, Jean Paul Belmondo and Suzanne Flon. Directed by Henri Verneuil and produced by Jacques Bar. Black and white drama of con-

flict between young man, ageing husband and beautiful wife. Cipra production.

"Nights of Rasputin," starring Edmund Purdom, John Drew Barrymore, Gianna Maria Canale and Jany Clair. Directed by Pierre Chenal. Eastman Color drama of scandal and intrigue in the last Russian Czar's court.

"The Passionate Thief," starring Anna Magnani, Ben Gazzara, Toto and Fred Clark. Directed by Mario Monicelli and produced by Goffredo Lombardo. Black and white comedy of film actress involved with pickpocket in Rome. Titanus production.

"The Password is Courage," starring Dirk Bogarde, Maria Perschy, Alfred Lynch and Nigel Stock. Directed and produced by Andrew L. Stone. Black and white suspense drama about POW hero. Stone production; MGM British.

"Spotlight on Murder," starring Pierre Brasseur, Jean-Louis Trintignant and Marianne Koch. Directed by Georges Franju and produced by Jules Borkon. Black and white murder mystery involving rich man's heirs in French castle.

"Swordsmen of Siena," starring Stewart Granger, Sylva Koscina and Christine Kaufmann. Directed by Etienne Perier and produced by Jacques Bar. Eastman Color-CinemaScope adventure drama set in Renaissance Italy. Monica-Cipra production.

"Tarzan Goes to India," starring Jack Mahoney, Simi and Mark Dana. Directed by John Guillermin and produced by Sy Weintraub. New Metrocolor-CinemaScope adventures of the jungle hero filmed in authentic Indian locales.

"The Thief of Baghdad," starring Steve Reeves, Georgia Moll and Arturo Dominici. Directed by Arthur Lubin and produced by Goffredo Lombardo. Eastman Color-CinemaScope spectacle recreating the Arabian Nights adventures. Titanus production; 90 minutes; U certificate.

"Two Weeks in Another Town," starring Kirk Douglas, Edward G. Robinson, Cyd Charisse, George Hamilton, Claire Trevor, Rossana Schiaffino and Dahlia Lavi. Directed by Vincente Minnelli and produced by John Houseman. Metrocolor-CinemaScope drama from best-selling novel by Irwin Shaw about film star's comeback.

"A Very Private Affair," starring Brigitte Bardot, Marcello Mastroianni, Simone Simon and Dirk Sanders. Directed by Louis Malle and produced by Christine Gouze-Renal. Romantic drama in colour of a star's life. Cipra-Progefi production.

"Violent Dawn," starring Broderick Crawford, Valentina Cortese and Anita Bjork. Directed and produced by Leonardo Bercovici. Black and white suspense drama of hostages held for 12 hours of terror. Vaduz production.

"The Wonders of Aladdin," starring Donald O'Connor, Vittorio de Sica and Noele Adam. Directed by Henry Levin and produced by P. G. Gurgo-Salici. Eastman Color-CinemaScope spectacular of the beggar whose magic lamp made him a king. Lux production; 92 minutes; U certificate.

### BEING EDITED

"Cairo," starring George Sanders, Richard Johnson and Faten Hamama. Directed by Wolf Rilla and produced by Ronald Kinnoch. Black and white drama of attempt to steal treasures of the Cairo Museum.

"Captain Sinbad," starring Guy Williams, Heidi Brühl, Pedro Armendariz and Abraham Sofaer. Directed by Byron Haskin and produced by the King Brothers. Romantic action-adventure spectacle in colour. King Brothers production.

"The Corrupters," starring Dorothy Dandridge, Mark Richman and James Coburn. Directed by Robert Gist and produced by Paul Monash and Charles Russell. Black and white drama of the fight against narcotics.

"The Family Diary," starring Marcello Mas-

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# Production

by DEREK TODD

IF ANYONE had told Peter Yates a year ago that today he would be directing a musical film his only reaction would have been "Ugh!" For at that time he was thoroughly immersed in the new school of film making: he had been first assistant director on "Sons and Lovers," "A Taste of Honey" and "The Entertainer." And he had won the American Guild of Directors award for being the best first assistant in 1960.

The two plays he produced at the forward-looking Royal Court theatre, Chelsea—the tragic "The Death of Bessie Smith" and the bizarre "The American Dream"—did not exactly sweep him irresistibly into musicals, either.

But now he is directing a musical, "Summer Holiday," at Associated British Elstree studios. The picture stars Cliff Richard, the young American actress-dancer Lauri Peters and the instrumental group The Shadows, as well as a lively team of singing and dancing youngsters. It tells the story of four young London bus drivers who buy up an old bus and fit it out for a travelling holiday across Europe—where they meet lots of pretty girls and adventure.

"Summer Holiday," produced by Kenneth Harper, is an Elstree Distributors production for Warner-Pathe.

When Yates was offered the chance to direct "Summer Holiday," the follow up to the tremendously successful "The Young Ones," of course he took it. But it did not mean that he had sold the new wave down the river.

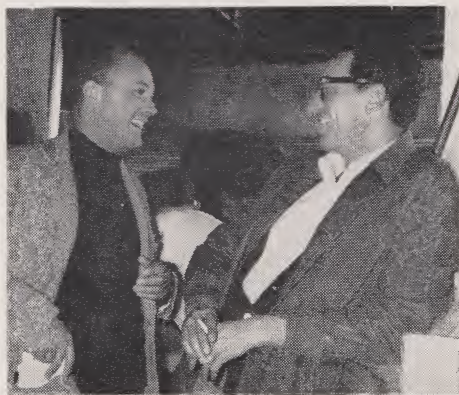
## Realism

No. He is trying to incorporate realism, in the form of rounded characterisation, into "Summer Holiday." He feels that reality, in the correct proportion, can be made to serve the essentially light-hearted musical and, indeed, improve it.

As he put it "The old type of trivial musical, where 500 girls twirl umbrellas while the camera takes a bird's eye view, is dead."

Before shooting started there were intensive rehearsals to give an opportunity to the actors to get the feel of their parts and to see where they fitted into the film.

And Yates told me he is trying to invest the film with that often looked down upon quality: slick, professional gloss. He evidently does not



Director Peter Yates (left) talks to choreographer Herb Ross on the set of "Summer Holiday" at Associated British Elstree studios

consider it necessary for all films to be shot through a glass darkly in tenebrous tenements.

He praised the story which is by Peter Myers and Ronald Cass who have also written the music and lyrics.

Responsible for devising and directing all the dance numbers in the picture is American Herb Ross, who was also in charge of the choreography in "The Young Ones."

He sees one of the most important parts of his task as capturing the youthful vitality of the cast.

And he sees the possibility of a resurgence of the musical now that there is so much young talent available.

As he expressed it "The musical is the natural place for the young pop singers of today to go."

Musicals of the future, he thinks, will have stronger stories and song-and-dance sequences which grow naturally—or fairly naturally, anyway—out of the action and carry it forward.

"Summer Holiday" had four weeks of location shooting in Greece, where five complicated dance routines were completed.

This opening up of the frontiers of the musical will also contribute to its regeneration, Ross believes.

Yates, Ross and producer Kenneth Harper all discuss the picture seriously. But this does not mean that they think it should be a serious film. Of course not. "Summer Holiday" is a light-hearted, colourful musical. And what with the talent that is being lavished on it, it should prove to be a very worthy successor to "The Young Ones."

+ + +

WALT DISNEY is to film "The Three Lives of Thomasina," based on Paul Gallico's best-selling novel, as his next live-action feature in Britain.

Negotiations are now being completed for an international star cast and filming will commence in Scotland next month with the production moving into Pinewood studios in September.

"The Three Lives of Thomasina" is the story of a Scottish veterinary surgeon as seen through the eyes of their pet cat.

## SHOOTING NOW

**ABPC, ELSTREE.**—"Summer Holiday" (Elstree Distributors production for Warner-Pathe), producer Kenneth Harper, director Peter Yates. "The Saint," tv series (New World for ITC), producers Monty Berman and Robert S. Baker.

**MGM, BOREHAM WOOD.**—"In the Cool of the Day" (MGM), producer John Houseman, director Robert Stevens. "Champagne Flight" (MGM), producer Anatole de Gruenwald, director Henry Levin. "Zero One" (MGM/BBC tv series), executive producer Lawrence Bachmann.

**PINEWOOD.**—"Lancelot and Guinevere" (Emblem for UI and Rank), co-producers Cornel Wilde and Bernard Luber with George Pitcher, director Cornel Wilde. "The Iron Maiden" (Peter Rogers for Anglo), producer Peter Rogers, director Gerald Thomas. "The Mind Benders" (Relph-Dearden for Anglo), producer Michael Relph, director Basil Dearden. "On the Beat" (Rank), producer Hugh Stewart, director Robert Asher. "The Horse Without a Head" (Disney), assoc. prod. Hugh Attwooll, director Don Chaffey.

**SHEPPERTON.**—"The Lonely Stage" (Barbican for UA), executive producer Stuart Millar, producer Lawrence Turman, director Ronald Neame. "Hide and Seek" (Spectrum for Albion through British Lion), producer Hal Chester, director Cy Endfield, on location. "The Small Sad World of Sammy Lee" (Kenneth Hughes for Bryanston Seven Arts), producer Frank Godwin, director Kenneth Hughes. "The Cool Mikado" (Baim, for UA), producer Harold Baim, director Michael Winner. "Man of the World," tv series (Pimlico for ITC), producer Harry Fine. "Sammy Going South" (Michael Balcon for Bryanston Seven Arts), producer Hal Mason, director Alexander Mackendrick.

**ARDMORE.**—"The Very Edge" (Stross for Garrick through British Lion), producer Raymond Stross, director Cyril Frankel.

**BEACONSFIELD.**—"The Fast Lady" (Julian Wintle-Leslie Parkyn for Rank), director Kenneth Annakin. "The Wrong Arm of the Law" (Robert Velaise), producer Aubrey Baring, director Cliff Owen.

**BRAY.**—"Paranoic" (Hammer for UI), producer Tony Hinds, director Freddie Francis.

**MERTON PARK.**—"Sparrows Can't Sing" (Carthage for Elstree FD through Warner-Pathe), producer Donald Taylor, director Joan Littlewood. "Death Trap" (Anglo), producer Jack Greenwood, director John Moxey. Commercials and documentaries.

**TWICKENHAM.**—"The Man Who Finally Died" (Whitecross for Magna), producer Norman Williams, director Quentin Lawrence.

**MARYLEBONE.**—Commercials.

**CARLTON HILL.**—Commercials.

**ON LOCATION.**—"Tom Jones" (Woodfall for UA), producer-director Tony Richardson.

Don Chaffey will direct the picture, Hugh Attwooll will be associate producer for Walt Disney and Paul Beeson will direct the Technicolor photography.



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# Television

by TONY GRUNER

THE lords, earls and barons of Britain last week debated the government's White Paper on television in a reasonably bi-partisan atmosphere which augured well for independent television.

Even allowing for the anti-ITV extracts of Lord Hailsham's speech, it appears clear that the cabinet has not yet made up its mind on the future shape of commercial television in this country.

Lord Hailsham summed up the attitude of the government when he said that the "course favoured by the White Paper which is designed to select from the (Pilkington) Report points for decision, whether or not controversial, which will not brook delay, and to leave others for further consideration, for what I think the late Lord Salisbury, the Prime Minister, used to call 'the open air cure' that is, the cure of public opinion."

His attitude was echoed by the new Lord Chancellor who in winding up the two-day debate promised that the views expressed would be carefully considered by the government.

## Broad agreement

How did the House of Lords treat Pilkington and the White Paper?

On the whole there seemed broad agreement that the profits of the ITV companies had, in the past, been much too high, that the ITA should have more power in its hands to control the companies, that the BBC was not quite as good as the Pilkington Committee had indicated nor was independent television quite as bad.

Speakers like Earl Bessborough, a director of ATV, presented his company's point of view with delicacy and moderation, criticising the Pilkington Report more in sorrow than in anger.

Lord Swinton, a director of Associated Rediffusion, with no small amount of eloquence and finesse presented the AR case which included the proposal that the BBC and ITV should co-own and finance a new television service.

Lord Beveridge, former chairman of the Broadcasting Committee of 1949-50, revealed that he had changed his mind and was no longer against the principle of one organisation enjoying a monopoly in broadcasting. He remained an opponent of commercial television.

Lord Derby, chairman of Television for Wales and the West Country, wanted the ITV companies to have two channels and for the regional contractors to be given a greater share of the network and ITA to enjoy greater authority.

The Church, as represented by the Bishops of Chichester and Leicester, while basically pro-BBC had some kind words to say about ITV and its programmes, particularly those of a religious nature.

And even Lord Morrison, the main Labour speaker in the debate, while favouring the Pilkington Committee report and its suggestion that the ITA sell advertising and control programmes, wondered aloud whether this would prove practicable.

No one, not even the fiercest critic of ITV, stated his personal opposition to the companies acquiring in the future a further commercial television service.

The impression given during the various

speeches was that, provided the BBC was given priority and that the television companies were kept under control and their profits were kept down to a reasonable proportion, ITV could well be given a further network.

Not that this is news to the ITV and ITA. The strategy of the contractors has undergone some changes since the publication of the Pilkington Report.

It is now realised that the cries of horror from Sir Robert Renwick and the decision to burn a copy of the report by Peter Cadbury was hardly the best way of handling the public relations for the industry.

At a time like this, the industry turns to men like Norman Collins and Sir Robert Fraser who are more used to handling the delicate political nuances of the situation.

In spite of press reports to the contrary, it is clear that the recent discussions that Sir Robert had with leading members of the Labour Party and other interested Parliamentarians has borne fruit.

Hugh Gaitskell, for example, is not exactly falling over himself to support the Pilkington Report. The Labour leader's performance on ATV's programme last Monday night could hardly be described as anti-ITA and, in fact, the impression he left with one viewer was that he was more pro- than anti-commercial television.

## No offence

Giving little indication that he felt as strongly about either the profits or the quality of the programmes from the commercial companies, he made the sort of general statement that could have offended few ITV contractors.

The Labour leader, moreover, was not at all happy with the Pilkington recommendation that ITA should be responsible for the programmes and sell advertising.

Generally it appeared that Sir Robert and Collins have little to worry with Gaitskell unless the majority of Labour decide to pursue a 100 per cent. pro-Pilkington policy. And this, judging by last week's Lords debate, looks most unlikely.

Even Lord Shackleton, who wound up the debate for the opposition and who expressed the strongest possible support for Pilkington, qualified his attitude with these words:

"But what are we going to do about ITA? We do not want to go on hounding Sir Ivone Kirkpatrick or Sir Robert Fraser, but we have to find a solution. I myself do not know whether the Pilkington solution is the right one, but a number of noble Lords, and indeed others who have been active in this field, believe that it is possible. It is certainly something that ought not to be rejected out of hand."

The problem facing the government is this: if it accepts the contention of the Pilkington Report that ITA has not lived up to the terms of the Television Act, how does it reject the solution that is proposed?

And the corollary is also true. If you believe that ITA has substantially carried out its duties under the Act, how can you ignore the Authority's own recommendations to strengthen its position vis-à-vis the industry? This was to set up another competitive service through a redistribution of the network to enable the com-

panies to compete against each other in the main regions.

Most executives in the industry believe that it would be almost impossible for the government to initiate a discriminatory entertainments tax on television.

A Labour government might try it, but a Tory government no, the argument runs. It would seem a denial of the principle of free competition. Even the Pilkington Committee was opposed to this step.

Nor did any Labour speaker in the Lords debate suggest this as a practical solution to the problem.

If, however, ITA was to be in charge of advertising and production its profits would naturally go back to the Treasury like any public corporation. It would be the Authority and not the programme companies who would be making all the big money out of commercial television.

## Greater problem

Since no one appears to be wholeheartedly in love with the proposal, except the Pilkington Committee, the Treasury officials have a greater problem on their hands than the once controversial Eady scheme.

No Conservative government has ever attempted to single out an industry for special taxation or for that matter twelve of fifteen companies.

Ex-Chancellor Selwyn Lloyd got closest to it when he put a ten per cent. tax on advertising turnover and related it to commercial television. The contractors immediately reacted by passing the charge on to the advertisers!

It is possible that the government is hoping that the climate of opinion will enable the ITV companies to work out some voluntary system of profit restriction themselves.

This could mean that the companies would spend more money on artists, programmes and equipment and less on diversifying their financial activities.

This might happen, but it appears most unlikely. Independent Television was set up as a profit-making system of entertainment. The shareholders would hardly support the companies if this policy was carried to its logical conclusion.

ITV profits must continue to remain reasonably substantial otherwise the share values will drop and investors will move to other more progressive and lucrative industries.

No one is more aware of this than Lord Hailsham and his colleagues in the government. Meanwhile a void is being created as both parties gingerly feel out their positions on the future of commercial television.

With Tories and socialists in an indecisive mood, this void might yet be filled by the ITA or ITV lobbyist.

The Pilkington Report is still in the balance. Its conclusions with some modifications might still be carried out. If not, no one should be surprised if the government does not enact the recommendations submitted by ITA.

+ + +

GEORGE KERR, who joined ABC Television in May, 1956, as "Armchair Theatre's" first story editor, and went to Australia a year later, has returned to England and been re-appointed to the same position.

He succeeds Peter Luke, who is transferring from the drama department to features, where he will edit "The Book Man" and later "Tempo" when it returns in the autumn.

Kerr spent five years in Australia as a freelance writer and as tv script editor to the Australian Broadcasting Commission.

Sydney Newman, drama supervisor of Britain's ABC Television, says: "We have been extremely lucky in re-engaging George Kerr for this job. His experience and his fresh attitude to drama

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## MGM PROGRAMME

—continued from page 14

trojanni. Directed by Valerio Zurlini. Eastman Color drama of young man catapulted from poverty to wealth and back again. Titanus-Metro production.

"The Golden Arrow," starring Tab Hunter and Rossana Podesta. Directed by Antonio Margheriti and produced by Silvio Clementelli. Technirama-Technicolor spectacular adventure fantasy. Titanus production.

"The Hook," starring Kirk Douglas, Nick Adams, Robert Walker and Nehemiah Persoff. Directed by George Seaton and produced by William Perlberg. Black and white drama which delves into the emotions of men at war.

Billy Rose's "Jumbo," starring Doris Day, Stephen Boyd, Jimmy Durante, Martha Raye and Dean Jagger. Directed by Charles Walters and produced by Joe Pasternak. Metrocolor—CinemaScope musical comedy with big circus background; Rodgers and Hart songs.

"Kill or Cure," starring Terry-Thomas, Eric Skyes, Dennis Price, Moira Redmond, Lionell Jeffries and Katya Douglas. Directed by George Pollock and produced by George Brown. Black and white comedy in which one good murder leads to another. MGM British.

"The Main Attraction," starring Pat Boone, Nancy Kwan, Mai Zetterling, Yvonne Mitchell, Kieron Moore and John le Mesurier. Directed by Daniel Petrie and produced by Abe Steinberg. Drama in colour of travelling circus performers: with songs. Seven Arts production; British.

"Mutiny on the Bounty," starring Marlon Brando, Trevor Howard, Richard Harris, Hugh Griffith, Richard Haydn, Tarita, Noel Purcell, Chips Rafferty, Tim Seely and Gordon Jackson. Director by Lewis Milestone and produced by Aaron Rosenberg. Metrocolor-Ultra-Panavision adventure story from three famous novels about HMS Bounty and Pitcairn Island. Arcola production.

"Period of Adjustment," starring Jane Fonda, Anthony Franciosa, Jim Hutton and Lois Nettleton. Directed by George Roy Hill and produced by Lawrence Weingarten. CinemaScope comedy by Tennessee Williams about young husbands and wives.

"Private Potter," starring Tom Courtney, Ronald Fraser and James Maxwell. Directed by Casper Wrede and produced by Ben Arbeid. Black and white drama of British anti-terrorist campaign on Mediterranean island. Arbeid production. MGM British.

"Riffi in Tokyo," starring Karl Boehm, Barbara Lass and Charles Vanel. Directed by Jacques Deray and produced by Jacques Bar. Black and white crime thriller filmed in the Japanese capital. Cipra production.

"The Savage Guns," starring Richard Basehart, Alex Nicol, Don Taylor and Paquito Rico. Directed by Michael Carreras and produced by James Sangster and Jose Maesso. Drama in colour of outlaw tyranny on Arizona-Mexico border. Capricorn production.

"Seven Seas to Calais," starring Rod Taylor, Irene Worth, Keith Mitchell and Hedy Vessel. Directed by Rudolph Mate and produced by Paolo Moffa. Spectacular Eastman Color-CinemaScope sea drama based on the life of Sir Francis Drake. Adelphia production.

"Dock Brief," starring Peter Sellers and Richard Attenborough. Directed by James Hill and produced by Dimitri de Grunwald. Black and white comedy-drama of accused man and his barrister, from John Mortimer's play. A de Grunwald production, MGM British.

## IN PRODUCTION

"In the Cool of the Day," starring Peter Finch, Jane Fonda and Angela Lansbury. Directed by Robert Stevens and produced by John Houseman. CinemaScope and colour romantic drama from the Susan Ertz novel. MGM British.

"Tico and the Shark," starring native Tahitian cast. Directed by F. Quilici and produced by Goffredo Lombardo. Being filmed entirely in French Polynesia in colour. Titanus-Metro production.

"Today We Live," starring Simone Signoret

and Stuart Whitman. Directed by Rene Clement and produced by Jacques Bar. Black and white drama of temptation and infidelity in wartime. Cipra production.

"Tunnel 28," starring Don Murray and Christine Kaufmann. Directed by Robert Siodmak and produced by Walter Wood. Black and white drama based on real escape from East to West Berlin. Wood production.

"Champagne Flight," starring Hugh O'Brian, Dolores Hart, Karl Boehm, Karl Malden, Pamela Tiffin and Lois Nettleton. Directed by Henry Levin and produced by Anatole de Grunwald. CinemaScope and colour romantic comedy about airline hostesses. MGM British.

"The Courtship of Eddie's Father," starring Glenn Ford, Shirley Jones, Stella Stevens and Dina Merrill. Directed by Vincente Minnelli and produced by Joe Pasternak. Romantic comedy in CinemaScope and colour of young widower and his small son. Pasternak production.

"Follow the Boys," starring Paula Prentiss, Janis Paige, Connie Francis, Dany Robin, Russ Tamblyn, Richard Benjamin, Richard Long and Ron Randell. Directed by Richard Thorpe and produced by Lawrence P. Bachman. Comedy of sweethearts and wives who follow the U.S. Fleet in the Mediterranean.

## Bingo at Whitley Bay

THE Empire Cinema bingo club was opened last week at Whitley Bay. This cinema was formerly in the Gaumont circuit, and has now been leased to the Bedford Picture House (1923) company. The club is being run by D. Buglass.

Bingo equipment has been installed by Film and Theatrical Enterprises. It was manufactured by Automatronic, the London electronic manufacturing company which has recently entered the bingo equipment field.

## Just a few pounds off the record for 'Tiara Tahiti'

"IT HAS always been my cherished ambition to break the all-time record at the Odeon, Leicester Square, with one of my productions," said Ivan Foxwell this week. "It is very gratifying to learn that I missed it by only a few pounds."

Foxwell was commenting on the exceptional opening week's business turned in by his latest production "Tiara Tahiti" at the Odeon, Leicester Square.

Queues soon formed at the box office. But the record was elusive. "A few pounds nightly was all that was needed to create a new record," said Foxwell.

"But perhaps we will make it next week. I can't complain, the business has been absolutely fabulous," he added, disappointed but exuberant.

## Release set for Anglo's 'Some People'

"SOME PEOPLE," which recently received a Royal premiere in the presence of the Duke of Edinburgh at the Plaza, will open for a season at the New Victoria, on Sunday.

The film, says Anglo, is proving a big attraction at the Plaza, which augurs well for the general release on the ABC circuit on August 6.

Filmed in Eastman Color, "Some People" stars Kenneth More, Ray Brooks, Annika Wills, David Andrews, Angela Douglas and David Hemmings.

## AUTOMATIC BINGO

*Congratulations to the Empire Cinema,  
Whitley Bay, on the opening of their Bingo Club.*

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## ROYAL PREMIERE FOR ANGLO'S 'SOME PEOPLE'



The glittering world premiere of Anglo Amalgamated's "Some People" was held in the presence of the Duke of Edinburgh at the Plaza, Piccadilly, on Tuesday of last week. Nat Cohen and Stuart Levy were hosts after the premiere at a reception for 350 guests at Claridges, at which the Duke of Edinburgh was guest of honour. "Some People" stars Kenneth More with Ray Brooks, Annika Wills, David Andrews, Angela Douglas and David Hemmings and features five top hit parade tunes. The film, which was produced by James Archibald and directed by Clive Donner will commence ABC circuit release on August 6. Above: Nat Cohen with the Duke of Edinburgh on arrival at the theatre; Stuart Levy meets the Duke of Edinburgh. Left, the Duke meets the star of the film, Kenneth More. Also in the line-up are Joseph Janni and Lord Birkett



Above: Angela Douglas with Clive Donner, director of the film; Nat Cohen, Mrs. John Terry, John Terry and James Archibald, producer; Lord and Lady Morrison. Below: One of the tables at Claridges, Nat Cohen, D. J. Goodlatte, J. Carreras, C. J. Latta, Robert and Mrs. Webster, Stuart Levy, Mrs. J. Carreras, Kenneth and Mrs. More; Fred and Mrs. Hutchinson with Nat Cohen







Above: Part of the crowd outside the Plaza; the Duke of Edinburgh with the young stars of the film, Ray Brooks, David Hemmings, David Andrew, Angela Douglas and Annika Wills. Below: Leslie and Mrs. Macdonnell; pictured at the reception Mrs. A. Kean, Alan Kean, Sam King, Mrs. Sam King, Peter King and Mrs. Peter King; Martin and Mrs. Silver



Above: At the reception Ralph and Mrs. Thomas, Arthur and Mrs. Watkins, John and Mrs. Trevelyan, Betty Box and Peter Rogers; C. J. Latta is presented to the Duke of Edinburgh. Below: Stuart Levy with June Ritchie and Kenneth More; Mr. and Mrs. A. Chalet with Nat Cohen





## REVIEWS

—continued from page 12

brought for trial, found guilty of manslaughter and receives two years. She's also struck off the Medical Register. On her release, Stephen Dane, the QC who had prosecuted her, engages Christine to look after his Irish wife, Liane, a schizophrenic. Then Captain Ferris, Liane's reprobate father, appears and the scene switches to Ireland. Ferris's gross behaviour results in Liane taking to her bed and an overdose of sleeping pills puts her permanently out. Christine is suspect number one, but for a moment she fears that the unhappily married Stephen has framed her. At the finish, the blame for Liane's death is laid at Ferris's door, and so all ends well for Christine and Stephen, now in love.

**Production.**—The picture has everything, including the kitchen stove, but lacks clear continuity and firm cohesion. Susan Hayward puts up a brave performance as Christine, but the character is bedevilled by inconsistencies. Peter Finch brings all his vast experience to bear on the role of lawyer Stephen, but he, too, is handicapped by the uneven script. The same goes for Diane Cilento as the dotty Liane, and Cyril Cusack as the dissolute Ferris. The most natural portrayal comes from Athene Seyler, as Stephen's absent-minded, yet astute, aunt. Few salient situations make strong dramatic impact, but all are generously framed. The "shots" of Liverpool, the hero's home, a funfair and the Irish coast are impressive and bolster the turgid tale. Head-shrinking "who-dunnit," the film should intrigue those willing to accept what's placed before them without asking the reason why.

**Points of Appeal.**—Crowded, if confused, story, stars, obvious woman's angle, realistic settings, CinemaScope, Metrocolor and British label.

## The Snake Woman

*United Artists. British (A). Featuring John McCarthy, Susan Travers and Geoffrey Danton. Produced by George Fowler. Directed by Sidney J. Furie. Director of Photography, Stephen Dade. Musical Director, Phillip Martell. 68 minutes. Release floating*

**TURN-OF-THE-CENTURY** British "thriller," unfolded in a remote English village. It covers a Scotland Yard man's brief, though grisly, encounter with a snake woman, whose bite is worse than her bark, or rather hiss. The plot definitely comes under the macabre category, but unintentional humour rapidly causes its descent to "paper-back" horror comic level. Incredibly unsubtle, the film's a shocker in the least flattering sense of the word. Doubtful quota, anyway for average halls.

**Story.**—Dr. Adderson, a scientist living in a Northumberland hamlet, experiments on Martha, his mentally deranged pregnant wife, with snake serum. His spouse bears a queer child, Atheris, and then kicks the bucket. Aggie, the local midwife, predicts an unhappy future for Atheris. The superstitious hicks burn Adderson's laboratory and he dies, following a snake bite. Years later, there are ugly rumours concerning a snake-like woman who destroys humans and animals. Charles Prentice, a Scotland Yard man, investigates and "calls" Atheris, now wild and roaming the village, with a snake-charmer's flute. He sees her change into a cobra and shoots the snake. And so Aggie's prognostication comes true.

**Production.**—The picture, unbelievably old-fashioned, not only signals every "thrill," but also evokes derisive laughter, particularly towards the finish when the hero bounds into the woods and traps the unhappy snake-woman with his snake-charmer act. Susan Travers has a hopeless chore as the cobra-inhibited Atheris, a cruel victim of pre-natal influence, and John McCarthy is completely wooden as Charles, a "flat-foot," if ever there was one. Geoffrey Danton has his moments as an ex-army doctor, but the rest are no better than the stars. The destruction of Adderson's home by fire creates some excitement, but, despite convincing period backgrounds, the subsequent action leaves one cold, though it never

chills. Stilted dialogue is very nearly the last straw.

**Points of Appeal.**—Title, wide exploitation angles, handy footage and quota ticket.

## Disneyland After Dark

*Disney. American (U). Photographed in Technicolor. Featuring Louis Armstrong and other popular artists. Produced by Walt Disney. Directed by Hamilton S. Luske and William Beaudine. Written by Larry Clemmons. Director of Photography, Gordon Avil. 46 minutes. Release August 6, 1962*

**VIVID** impression of the famous Disney playground by night, presented in Technicolor. It shakes the kaleidoscope with a definite bias towards hepcats, yet contains much that will entertain squares. Happy, uninhibited hurdy-gurdy, "starring" Louis Armstrong, it artfully and successfully prescribes hot rhythm for the blues. Good "second."

**Production.**—The picture opens with Walt Disney signing autographs in Disneyland and he suggests to audiences that they stay until lighting up time. The switch is thrown and, lo!, a dazzling transformation takes place. Walt introduces the different acts and these, which include The Dapper Dans Barber Shop Quartet, saxophonist Johnny Schmidt, well known singers Annette and Bobby Rydell, and the one and only Louis Armstrong, appear against appropriate, effectively varied backgrounds, the most striking being the Mark Twain Showboat. Some of the singers are not exactly easy on the eyes, but they and the others make music that "gets" the crowd and rockets disc sales. "Disneyland After Dark" is not only slick brochure, but also safeable song album.

**Points of Appeal.**—Escapist environment, popular guest artists, title, tunes, Technicolor, U certificate, handy footage and obvious exploitation angles.

## Early Spring

*Plato. Chinese (U). English commentary. Photographed in Colour. Directed by Joris Ivens. 45 minutes. Release not fixed*

**ALL-COLOUR** Chinese documentary. Made by Joris Ivens, the famous Dutch director, it shows how the Communists have turned rustic and industrial China into a paradise for peasants and factory employees. The propaganda, subtly softened by exquisite photography, is at once persuasive and entertaining. Good art house fill-in.

**Production.**—The film starts by giving glimpses of rural workers eagerly tackling their chores in extremely arduous winter conditions, confident that they are contributing to their nation's good. As the weather changes, so their spirits soar. There are also "shots" of industrial activity around Nanking, scenes depicting the young and the old pleasure making, and a spectacular Spring Festival. The editing has precision, and the English commentary is smooth, but it's the artistic lensing that furnishes delicate rose-tinted spectacles. In all, a palatable "Red herring."

**Points of Appeal.**—Interesting subject, expert presentation, and fine photography.

## BFFA pays out at 44 per cent.

THE British Film Fund Agency has announced that the eighth interim allocation for the fifth year will be at the rate of 44 per cent.

Distributors' earnings submitted for the five weeks to June 30, 1962, were £820,639. Low cost films: eligible (after multiplying by 2), £106,122: not eligible for two times rental, £11,081.

High cost films (including newsreels), £643,082; films under 3,000 ft (after multiplying by 2½), £60,354.

Levy collections paid to the agency by HM Customs and Excise to July 7, approximately covering entertainments to June 30, 1962, totalled £359,400.

## PAY-TV

—continued from page 6

pay-tv, but was sorry that they seemed to think that a service provided by wire would be more likely to be possible.

About the Pilkington finding "If it were commercially successful it would certainly and significantly reduce the value to viewers of the present services," Lord Archibald said that was surely a terribly unimaginative approach.

Lord Morrison said he had not finally made up his mind about pay-tv. The exhibitors and the legitimate stage theatre people tended not to like it—they were apprehensive that it would take away their audiences.

He believed film makers tended to like it because it might give an extended market for British films. But he was not sure that it was good to have "this slot business, and to add to the enticement always to stay at home."

Lord Morrison said: "I am not sure that subscription tv is a wise thing, apart from the question of resources again. A considerable amount of labour and materials will be involved in this business, and that has to be taken into account from the point of view of the right use of the nation's resources and of the inflationary effect."

## Too negative

Lord Francis Williams believed that the Pilkington Report was far too negative in its approach to pay-tv. He believed there was quite a possibility that an experiment with pay-tv would show it could become an instrument not for providing mass programmes, but for providing programmes for a minority audience.

"What we need to do," said Lord Williams, "is to search over the period which remains before the final decisions have to be taken, for methods and means which will free the enormous creative energy which I believe exists among television producers and television people of all kinds, and to ensure that the people of this country are offered the greatest possible variety of programmes, and then leave them to judge those programmes for themselves."

Lord St. Oswald said it had already been explained in the White Paper that if an ITA as well as a BBC second service were to be authorised, and if provision were to be made for a change-over to 625 lines, there would be no room for pay-tv over the air on any general scale for some time to come.

But, speaking about pay-tv by wire, Lord St. Oswald said some visualised many programme channels in such a grid giving a greater variety of services.

Technically, pay-tv presented no insurmountable problems, but there was the question of economic viability which could only be tested in practice.

## Winding-up order for Unifilms (Associates)

AN ORDER for the compulsory winding-up of Unifilms (Associates), television film producers, of Dean Street, London, W1, was made by Mr. Justice Plowman in the High Court this week on the petition of Savitt's Office Equipment, of Brewer Street, London, W1, judgment creditors for £339.

There were no notices of opposition or support. The respondent company was not represented.

## The million 'Touch'

IN THE first five weeks of its run at the Radio City Music Hall, New York, the UI film "That Touch of Mink" has grossed a million dollars.



## LONGSHOTS

—continued from page 4

SINCE arriving in this country to take over as chairman and managing director of MGM, Morris Davis has shunned the limelight, quietly going about the business of absorbing the detail of Metro's operations in the UK and reshaping the administration.

But last week he called his first press conference to outline the company's schedule of releases for the next 12 months.

The details are given on another page and it makes impressive reading.

+ + +

IT IS not surprising that Morris was in buoyant mood when we discussed the programme.

The programme is indicative of the great influence that Joseph Vogel has had in the affairs of Metro, said Morris. "He really is a powerhouse," he added.

In passing, Morris mentioned that MGM Elstree studios are fully booked for two years.

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A MILESTONE event for Metro, is the opening of the new Empire, Leicester Square, which replaces its famous predecessor, and, according to Morris, will be the most luxurious showcase in the West End.

December is the date provisionally pencilled in for the gala debut.

Morris showed me the plan. The auditorium is of stadium design, with seating for 1,340.

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THE NEW cinema has been built on the plane of the old Empire's spacious circle lounge, the scene of many glittering presentations on the nights of the Royal Film Performances.

The new lounge will occupy the same position and is virtually of the same dimensions, but it has been extended in a sweep to the short flight of steps from the entrance foyer.

The plan shows that all parts of the auditorium are easily reached from street level.

And, naturally, the Empire will be equipped for the latest forms of presentation.

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THE DECISION of the FBFM not to go ahead with a merger with the BFPA must be a disappointment to Maxwell Setton, an advocate of such a move.

Speaking at the complimentary luncheon given to him last week by the council of the BFPA, Max declared: "If I have a message for you, it is this—the sooner British producers get together in a formidable and solid mass the better it will be for all of us."

Max said he was deeply moved by the generosity of his colleagues in the BFPA council. "Although I am now working with our friends the Americans, I shall never forget that I am British," he said.

+ + +

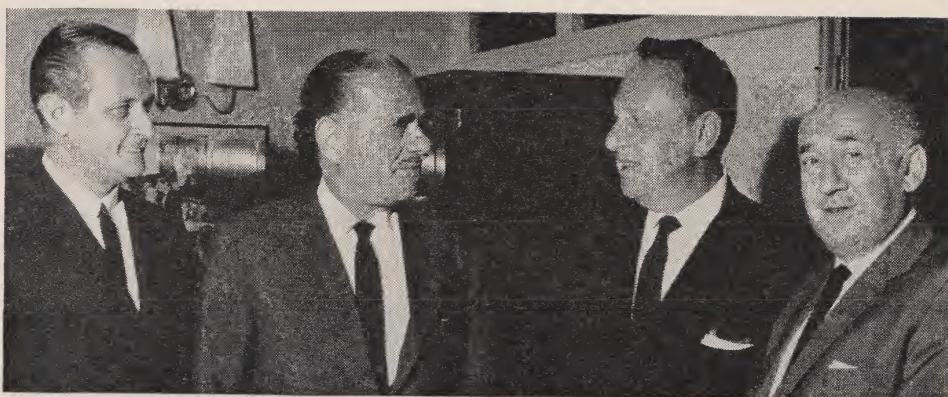
HOWEVER, Max is an internationalist. He looked forward to the time when he could say that he was a film producer—without a qualifying prefix indicating nationality.

Max explained that British production, indeed all film production, was becoming less and less parochial.

"Now, there can be no such thing as parochial, national productions," he said, observing that films, after all, were for the entertainment of the world.

+ + +

REFERRING to his association with Bryanston—"the offspring of a quite proper marriage between Mickey Balcon and myself"—Max said that few people had realised the extraordinary



Nat Cohen and Stuart Levy of Anglo talk with Jim Nicholson (left) and Sam Arkoff of American International Pictures after the announcement of a three picture co-production deal

links that Bryanston had forged between "different and differing" interests in the industry. Such as British Lion, The Rank Organisation, through its laboratories, the Shipman group, the Seven Arts Group in America, and Stephen Pallos and his colleagues in Britannia and Pax.

Max said that in his new appointment as Columbia's executive for Continental Europe, he hoped it would be possible to build some kind of bridge between the work he was asked to do and the endeavours of the producers in Britain.

+ + +

"A PILLAR of the BFPA for some 12 years." That was the descriptive applied to Max by President Arthur Watkins.

"Quite apart from his contributions to the BFPA as a member of the council, Max has served on every conceivable committee," said Arthur.

As far back as 1950 he proposed amendments to the Plant Report and he took part in the discussions which resulted in the Eady plan. Lightheartedly he mentioned that Max was joint author with Lord Rank and Reginald Baker of a memorandum to allay exhibitors' misgivings.

"Max has rendered invaluable service to the BFPA," said Arthur, and added, "no member has worked so hard, so long for this association, for less—in fact, for nothing."

An urgent meeting in Rome kept Mike Frankovich away from the lunch. However, Arthur Watkins was able to extend a special welcome to Sam Spiegel, a member of the BFPA in his own right, and Bill Graf, deputising for Mike.

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LAIVISHLY-PRODUCED with 35 pages of facts and photographs, the second annual report of Seven Arts Productions reveals its rapid growth in such a short period of time and the extent of its operations embracing important production agreements with MGM, 20th-Fox, Warner and Columbia.

In particular, the company has completed negotiations with MGM for the development, co-production and co-financing of a score of pictures. This is believed to be the biggest agreement ever made with a major distributor by an independent production company.

Among a dozen pictures either before the cameras or in various stages of planning for 1962-63 production, financed wholly or partly by Seven Arts, are "Dr. Strangelove," to star Peter Sellers; "Sammy Going South," now being produced by Michael Balcon and directed by Sandy MacKendrick at Shepperton after African locations; and "The Small Sad World of Sammy Lee," starring Tony Newley, being directed by Ken Hughes from his own screenplay, also at Shepperton.

Four more pictures are listed for release by

20th-Fox, two by Columbia, two by Warner and one, produced by the Mirisch Company in association with Seven Arts, for UA.

Seven Arts, which is actually based in Canada, is headed by Louis Chesler and David B. Stillman, with Eliot Hyman as executive vice-president, and Ray Stark as senior vice-president—productions.

The report, just received from Richard L. Patterson, chairman of the British company, shows that the parent concern realised net earnings of 1,000,555 dollars in the year ended January 31, 1962, compared with a loss of 1,090,212 dollars in the first year of costly preparation.

+ + +

DESPITE the economic and political upheavals in Latin America, and problems arising from devaluation of currencies, Rank's overseas distribution organisation in the territory continues to remit substantial earnings to Britain.

And this year the return is firmly estimated to be higher than last year.

This agreeable state of affairs, in a section of the world market where trading fortunes fluctuate with alarming rapidity, is reported by W. H. (Jamie) Jamieson, Rank's supervisor of distribution in Latin America.

I met him at a small, delightful dinner party in company with two of his branch managers—Malcolm Billington from Colombia and Peter Pawsey from Trinidad. Dudley Sutton from Venezuela was expected but, unfortunately, had been detained by union troubles.

+ + +

IT IS Jamie's claim that the comprehensive distribution network maintained by Rank is second to none for coverage and efficiency in Latin America.

I readily accept Jamie's observation that it would be to the advantage of independent British producers and distributing companies to use the service to the full.

Finally, it is gratifying to hear of the growing popularity of British films, particularly those with a predominantly visual appeal, either in drama or comedy.

Jamie mentioned the successes with the "Doctor" and "Carry on" films, and also the Disney product handled by Rank in the territory.

+ + +

THERE was unusual interest in last week's premiere of "Some People" at the Plaza, Piccadilly Circus, for the film was specially produced by Joseph Janni's Vic Films, and is being distributed by Anglo Amalgamated, in aid of the Duke of Edinburgh's Award Scheme.

The scheme, of course, figures in the story, but the film was conceived as entertainment, and as

continued on page 26



# Showmanship

by FRANK HAZELL



Chinese costumes, nearly all of them genuine, were worn by ten patrons of the Odeon, Bournemouth, who accepted an invitation which appeared in local papers. The invitation, from manager C. E. Bushnell, offered a free seat for the film "Flower Drum Song" to anyone turning up at the cinema in Chinese costume. The stunt was included in a comprehensive campaign which was rewarded by good press

## THE COMPANY OF SHOWMEN

### Attract the younger generation

NEWSPAPERS as well as the cinema make an effort to attract and interest the younger generation, and contests linked to the current pop singers are pretty sure to find a place in their columns. **B. Caines**, Forum, Wythenshawe, gained some very useful display space in his paper for "It's Trad Dad."

The contest was for readers to name their own top fourteen songs and the competition was well supported with cameos on the stars who appear in the film.

A "Twist" competition was organised at the Locarno ballroom, and window displays again concentrated on attracting the young audience.

Two more effective campaigns from **S. J. Hobart**, Odeon, East Dulwich, for "The Day the Earth Caught Fire" and "The Best of Enemies." In both he again arranged an attractive and eye-catching series of shop display units, each worded and illustrated to suit the goods with which they were displayed and in positions that received the maximum attention.

The *Daily Express* tie-up was obviously the major item in the first campaign and this was linked with displays on fire prevention arranged by the fire brigade.

**Leslie Harris**, Odeon, Brighton, achieved a

massive press for "The Day the Earth Caught Fire." This was broken down into three main sections, straight-forward comment on the film, a series of contests, and excellent coverage on the personal appearance of Val Guest.

In almost every instance feature coverage was achieved, and when this vast editorial is supported by bold and punchy display, there can be little doubt as to its overall effect.

With a series of shop displays, special poster sites, and the *Daily Express* tie-up with newsagents and street sellers, the whole makes a unit of top pulling power.

Brighton is, of course, one of the easier towns for film press coverage, and **R. T. Evans**, at the Regent, also gained some good mentions for "Honeymoon." Part of this was an effective composite page, well laid out and married into a complete unit on the film title and its stars.

A film like "Flower Drum Song" offers managers the ideal background for top showmanship. The story and setting has the exotic flavour for outstanding and eye-catching displays, and if kept within the atmosphere of the film, makes even the simplest display have a character of its own.

**F. A. Robertson**, Odeon, Bromley, produced

a campaign for this film which was a model of its kind. A series of shop displays used the Chinese characters with a simple and neat display of film stills and posters, which, by their very simplicity, have a much more telling effect than a large and cluttered arrangement.

The inclusion of a single flower vase with a patterned twig and a small china figure, immediately drew attention and the few brilliantly coloured record sleeves, used in the music dealers, completed the atmosphere.

In other away-from-the-theatre coverage, a placarded car made a tour of the district—being an open tourer, the kimono-dressed ladies on top of the back seat were bound to have drawn attention.

Theatre staff also dressed in the same bright and gaily flowered costumes, with neat hair arrangements and large open flowers. Even the theatre clock and programme information panel were designed with the exotic flowing Chinese motifs and with colourful sunshades and fans with the film title lettered on them, the whole theatre had an inviting and colourful atmosphere.

The film received good press mention and one paper featured the "Flower Drum Song" international quiz, in which perfume was given as prizes, in a large double-column 10-inch strip. A most effective selling campaign.

### Chinese flavour

The Chinese flavour was also evident in the campaign by **F. C. Murray**, Gaumont, Wimbledon, for "The Road to Hong Kong."

For the main street stunt a rickshaw was drawn by a coolie-dressed man, and the young lady passenger was most attractive in her own eastern costume.

**R. M. Moss**, Coliseum, Newport, managed to break his local newspaper's resistance to film tie-ups by a "Twist" contest organised in conjunction with the local ballroom for "Twist Around the Clock."

Every "twister" who stayed the 12-hour course received tickets for the film, and it's surprising how many youngsters were prepared to take part in this exercise. This tie-up with the ballroom was the main platform for every aspect of the campaign, and from the outstanding results, both in press coverage and in the co-operative displays in shops and at theatre and dance hall, it was the obvious selling approach.

"South Pacific" has now reached that fantastic position where patrons no longer comment on the picture but proudly boast of how many times they have seen it. It looks like being a hardy annual from now onwards.

**H. C. Birse**, New Victoria, Edinburgh, used the "How many times have you seen 'South Pacific'?" approach in his campaign for the second showing of the film at his theatre. It appears to have been the right selling angle, for once again the press came forward with top editorial support, and the presentation was again given all the flavour of a first night gala.

Birse, also gained outstanding press for "Sergeants 3," and whilst the general reviews on the film were not so outstanding, the treatment they gave the "Clan" more than compensated for this luke-warm reception for the film.

All other mediums of advertising concentrated on the star billing, and with the kind of press coverage all four of the main stars have been receiving over the past months, it was bound to reflect favourably at the box-office.

**R. G. Honeyman**, Odeon, Ayr, concentrated on shop displays for "Babes in Toyland," and as so many goods are directly tied with the film, this proved the ideal medium. The programme was sold at the family level, and as with all Disney releases there was ample material to help support the campaign.



# The Showman also commends...

Figures in parentheses indicate number of credits

**ARCHER, D. J.**, Empire, Coventry: Only Two Can Play, **Allen, A. A.**, Regal, Sidcup: Children's club, Public relations (2). **Aspden, W. W.**, Odeon, Blackburn: The Best of Enemies, The Devil at 4 O'Clock, The Day the Earth Caught Fire (3). **Alexander, R.**, Odeon, Bilston: The Guns of Navarone, Twist Around the Clock, Pocketful of Miracles (3). **Allen, D. E.**, Odeon, Coventry: The Happy Thieves, The Alamo (2). **Adams, H. W.**, Odeon, Godalming: The Magnificent Seven, Hunted in Holland (2). **Aylen, W. G.**, Odeon, Bishop Auckland: Town Without Pity, A Taste of Honey, Look at Life, One, Two, Three (4). **Affolter, L. M.**, Odeon, Crewe: The Pit and the Pendulum. **Allan, S. G.**, Odeon, Motherwell: A Taste of Honey, Twist Around the Clock, All Night Long, North to Alaska, Babes in Toyland (5).

**BAILEY, E. F.**, Ritz, Stockport: The Pit and the Pendulum, The Young Ones (2). **Bottomley, Mrs. M.**, A/M., Ritz, Bradford: The Roman Spring of Mrs. Stone. **Brown, L. J.**, Ritz, Felixstowe: Children's club, My Geisha, Second Time Around, Public relations, Only Two Can Play (5). **Byars, S. M.**, A/M., ABC, Riddrie: Children's club. **Brooks, W. G.**, Ritz, Market Harborough: Public relations, Press publicity, Theatre publicity (3). **Bentley, G. R.**, Odeon, Llandudno: Nikki, Pinocchio, Lover Come Back (3). **Bint, B.**, Odeon, Sale: The Devil at 4 O'Clock, Babes in Toyland (2). **Baxter, F.**, Gaumont, Leicester: Seven Brides for Seven Brothers. **Bedford, H.**, Gaumont, Derby: The Road to Hong Kong, The Devil at 4 O'Clock, Flower Drum Song (3). **Beacham, V.**, Odeon, Herne Bay: Babes in Toyland. **Bigwood, G. F.**, Odeon, Weston-super-Mare: Moon Pilot. **Bowen, S. H.**, Odeon, Newport: Lover Come Back. **Bishop, D. R.**, Playhouse, Guildford: Swiss Family Robinson, It's Trad, Dad (2). **Booty, Miss J. A.**, A/M., Faversham: A Taste of Honey, The Innocents, The Nun's Story, The Second Time Around, Babes in Toyland (5). **Baker, R. A.**, Odeon, Camberley: Breakfast at Tiffany's, Fanny (2). **Birse, H. C.**, New Victoria, Edinburgh: The Devil Never Sleeps. **Baker, R. C.**, Odeon, Hanley: The Hellions. **Brader, P. J.**, Gaumont, Nottingham: It's Trad, Dad. **Bennett, G. E.**, Odeon, Stafford: Lover Come Back. **Bowen, M. A.**, Odeon, Whitton: A Taste of Honey. **Blease, G. B.**, Odeon, Bolton: The Devil at 4 O'Clock, The Guns of Navarone (2). **Browne, J. E.**, Odeon, Yeovil: The Devil at 4 O'Clock, Public relations (2). **Beale, D. C.**, Gaumont, Southsea: Twist Around the Clock. **Brown, C. E.**, Gaumont, Preston: The Day the Earth Caught Fire, Flower Drum Song (2). **Baker, G.**, Gaumont, Manchester: A Taste of Honey, El Cid (2). **Bird, T. W.**, Gaumont, North Shields: The Day the Earth Caught Fire. **Brader, P. J.**, Plaza, Dudley: The Guns of Navarone. **Burness, A. G.**, A/M., Odeon, Dudley: The Day the Earth Caught Fire. **Browne, J. E.**, Odeon, Yeovil: Spare the Rod. **Brooker, W. E.**, Odeon, Dagenham: The Guns of Navarone. **Bishop, D. R.**, Playhouse, Guildford: Twist Around the Clock. **Browne, P. G.**, Odeon, Edgware Road: The Best of Enemies. **Barnes, R. F.**, T/A/M., Odeon, Streatham: A Taste of Honey, The Devil at 4 O'Clock (2). **Baker, P. H.**, Odeon, North End: The Hustler, The Hellions, Public relations (3). **Barstow, D. J.**, A/M., Gaumont, Portsmouth: Twist Around the Clock. **Bennett, G. E.**, Odeon, Stafford: A Taste of Honey.

**CLARK, G.**, Rex, Consett: The Young Ones. **Caulfield, J.**, A/M., ABC, Halifax: Candidate for Murder, Children's club (2). **Court, G.**, A/M., Empress, Sutton Coldfield: Go to Blazes, Fanny (2). **Cartwright, T. P.**, Picture House, Aston Cross: The Young Ones. **Cussons, R. G.**, A/M., ABC, Scunthorpe: Splendour in the Grass. **Carter, W. S.**, A/M., Picture House, Doncaster: Theatre publicity, Flat 2, Breakfast at Tiffany's (3). **Clark, C.**, Odeon, Scotstoun: The Comancheros. **Clarke, L. R.**, Odeon, Hounslow West: The Best of Enemies, H.M.S. Defiant, The Guns of Navarone (3). **Clarke, L.**, A/M., Odeon, Peterborough: The Day the Earth Caught Fire. **Clark, J. D.**, Gaumont, Liverpool: A Pair of Briefs. **Clarke, D.**, Odeon, Derby: Sail a Crooked Ship, A Pair of Briefs (2). **Clarke, D. H.**, Odeon, Spalding: Children's club, Pocketful of Miracles (2). **Court, H. J.**, Odeon, North End: The Devil at 4 O'Clock, The Best of Enemies (2). **Crawshaw, R.**, Odeon, Taunton: Young at Heart, Circus of Horrors, Horrors of the Black Museum, Charge at Feather River, Room at the Top, David and Goliath (6). **Crawley, V. A. H.**, Odeon, Sevenoaks: Sergeants 3, The Road to Hong Kong, Only Two Can Play, Moon Pilot (4). **Curry, J.**, Gaumont, South Shields: Twist Around the Clock, Seven Women From Hell, The

Comancheros, On the Waterfront (4). **Carter, E. C.**, Odeon, Ilford: The Hellions. **Campbell, H. S.**, Gaumont, Kings Cross: The Hellions. **Channing, T.**, Gaumont, Middlesbrough: The Hellions, The Happy Thieves, A Taste of Honey, Twist Around the Clock (4). **Carpenter, A. M.**, Odeon, Sutton Coldfield: The Hellions, The Road to Hong Kong (2). **Cross, P. A.**, Gaumont, Walsall: The Day the Earth Caught Fire, Moon Pilot, The Hellions, The Devil at 4 O'Clock (4). **Crane, G. J. V.**, Odeon, Norwich: The Day the Earth Caught Fire, The Devil at 4 O'Clock (2). **Connett, F. A.**, Gaumont, Weymouth: Gigi, The Road to Hong Kong (2). **Crisp, A. G.**, Odeon, Southend: The Day the Earth Caught Fire, The Best of Enemies (2). **Cranfield, G. W.**, Gaumont, Grimsby: The Comancheros, The Guns of Navarone, Look at Life, Exodus, Lover Come Back (5). **Cheepen, M.**, Odeon, Camberwell: The Guns of Navarone. **Calcott, J. J.**, Gaumont, Putney: The Guns of Navarone. **Cook, R. L.**, Odeon, Middlesbrough: A Taste of Honey, Lover Come Back (2). **Cane, P.**, A/M., Odeon, Southsea: The Best of Enemies, The Devil at 4 O'Clock (2). **Craig, B. I.**, Odeon, Cardiff: The Devil at 4 O'Clock. **Carey, D. P.**, H/M., Odeon, Portsmouth: A Pair of Briefs, The Day the Earth Caught Fire (2). **Cox, G. A.**, Odeon, Chelmsford: The Best of Enemies, The Day the Earth Caught Fire (2).

**DAVANY, W.**, Ritz, Gateshead: The Pit and the Pendulum. **Daviss, A. F.**, Odeon, Southall: H.M.S. Defiant. **Davies, W.**, Empire, Glossop: Gigi. **Dawson, A. E.**, Odeon, Darlington: The Day the Earth Caught Fire, A Taste of Honey (2). **Dixon, J. A.**, ABC, Chesterfield: My Geisha, Newsreel publicity, Fanny, Only Two Can Play (4). **Duckworth, A.**, A/M., Gaumont, Sheffield: Sergeants 3, The Devil at 4 O'Clock (2). **Dunbar, R. A.**, Academy, Brighton: The Best of Enemies. **Dracott, C. H.**, Odeon, Liverpool: The Day the Earth Caught Fire, The Best of Enemies (2). **Downes, R. H.**, Gaumont, Birkenhead: The Guns of Navarone. **Docherty, C.**, Queen's Hall, Newcastle: El Cid. **Donaldson, A. M.**, Odeon, Greenock: Twist Around the Clock, A Taste of Honey (2). **Dowsey, D. W.**, Odeon, Worthing: Moon Pilot. **Dovey, J. D. H.**, Gaumont, Walham Green: It's Trad, Dad.

**EDGE, A. E.**, Clifton, Birmingham: Petticoat Pirates. **Elmes, L. J.**, A/M., ABC, Maidenhead: Lover Come Back, Susan Slade (2). **Elliot, J. C.**, Odeon, Gateshead: The Day the Earth Caught Fire. **Edwards, A. M.**, Odeon, Plymouth: The Happy Thieves. **Edmondson, K. D.**, Odeon, Chester: The Day the Earth Caught Fire, The Devil at 4 O'Clock, The Guns of Navarone (3). **Eslick, E.**, Odeon, Morden: The Devil at 4 O'Clock, A Taste of Honey, The Best of Enemies, The Guns of Navarone, The Road to Hong Kong, H.M.S. Defiant (6). **Excell, P. L.**, Odeon, Deal: A Taste of Honey, The Road to Hong Kong (2). **Evans, R. T.**, Regent, Brighton: Twist Around the Clock.

**FARMER, R.**, Gaumont, St. Albans: The Hunchback of Notre Dame, Twist Around the Clock (2). **Fail, D. P.**, Pavilion, Newcastle: A Taste of Honey, The Happy Thieves, Light in the Piazza (3). **Fairs, H. R.**, Empire, Aldershot: A Taste of Honey. **Fletcher, K. C.**, Odeon, Horsham: The Road to Hong Kong. **Felton, R. J.**, Odeon, Wolverhampton: The Day the Earth Caught Fire, The Devil at 4 O'Clock, The Devil Never Sleeps (3). **Fenner, J. B.**, Odeon, Bradford: The Devil at 4 O'Clock, The Day the Earth Caught Fire, The Best of Enemies (3). **Frankland, D. G. M.**, Odeon, West Hartlepool: The Best of Enemies, All Night Long, The Devil Never Sleeps (3). **Freedman, L.**, Odeon, Perry Barr: Exodus. **Freeman, R. A.**, A/M., Odeon, Epsom: The Road to Hong Kong, The Guns of Navarone (2). **Fray, R. W.**, Gaumont, Hinckley: Moon Pilot. **Fricke, C. H.**, R/M., Alexandra, Aldershot: It's Trad, Dad. **Frewin, G. D.**, Gaumont, Rochester: Flower Drum Song. **Francis, K. R.**, Marina, Lowestoft: Go to Blazes. **Francis, D.**, Odeon, Westbourne Grove: Guns of Navarone.

**GAY, W.**, Odeon, Torquay: The Hellions. **Garb, J.**, Royal Hippodrome, Liverpool: Twist Around the Clock. **Gaukroger, J.**, Odeon, Rotherham: Lover Come Back, The Guns of Navarone, The Day the Earth Caught Fire (3). **Graham, T. C.**, Odeon, Woolwich: The Guns of Navarone, H.M.S. Defiant (2). **Grant, I.**, Regal, West Norwood: The Devil at 4 O'Clock, The Hellions, Sergeants 3 (3). **Greenwood, C.**, Odeon, Lancaster: The Day the Earth Caught Fire, The Devil at 4 O'Clock, Lover Come Back, The Best of Enemies (4). **Green, G. J.**, Odeon, Chorley: Babes in Toyland. **Green, J. A.**, West End, Birmingham: El Cid. **Goldthorpe, B.**, Odeon, Stockton: The Day the Earth

'Kine.-MGM £600 Contest

## ALL ROADS LED TO ROMFORD

**WILLIAM WYLER'S** chariot race from "Ben-Hur" is not likely to be forgotten for some time; neither are Romford shoppers likely to forget the Roman chariot which raced through their town during the playing of that film.

**S. Harvey**, Ritz, Romford, had a true-to-form chariot built and borrowed two horses from the local riding school. The chariot was then driven by a man in full charioteer's costume the two miles from the riding school to the cinema, complete with mounted escort.

Further publicity included a 48-sheet poster which announced the coming of the film for three weeks prior to playdate, an advance notice sent in letter form to local schools, factories, churches and travel agencies and a neatly positioned poster in the entrance to the cinema's car park.

On the opening night a reception was given to 24 VIPs, amongst them the Mayor and Mayoress of Romford. This reception, together with the chariot stunt, brought well-earned free press in four local papers.

Simplicity was the keynote of **E. Buckle's** campaign for "King of Kings" at the Ritz, Hyde. A display arranged on a large mirror on the foyer wall consisted of a 6 ft. silver cross surrounded by posters and photographic enlargements.

This made a very dignified display and shows much ingenuity in its break from run-of-the-mill poster displays.

Leaflets were distributed to schools and special booklets together with invitations were sent to Ministers of ten local churches.

Caught Fire, A Pair of Briefs, A Taste of Honey (3). **Girdler, R. C.**, Odeon, Richmond: The Guns of Navarone, Sergeants 3 (2). **Gower, J.**, Gaumont, Smethwick: Exodus. **Gilechrist, B.**, Gaumont, Carlisle: A Taste of Honey. **Gislingham, E. A.**, Gaumont, Cheltenham: The Hellions. **Ghisletta, A. M.**, Odeon, Penge: A Taste of Honey. **Gamble, R.**, ABC, Wolverhampton: Splendour in the Grass. **Guiton, A. J.**, Ritz, Luton: Circus of Horrors.

**HUNTER, C.**, Odeon, Warrington: The Day the Earth Caught Fire, The Best of Enemies (2). **Home-wood, R. L.**, ABC, Elephant and Castle: Children's club, Newsreel publicity (2). **Harris, L. J.**, Odeon, Brighton: The Devil at 4 O'Clock. **Hann, K. B. S.**, Odeon, Ramsgate: Sergeants 3, Flower Drum Song, The Prince and the Pauper, Moon Pilot (4). **Handford, E. G.**, Rex, Bedminster: The Outsider. **Hainge, E. D.**, Odeon, Birmingham: The Devil at 4 O'Clock, The Day the Earth Caught Fire (2). **Harvey, J.**, Odeon, South Shields: All Night Long. **Hardy, D.**, Odeon, Lincoln: Exodus. **Harris, A. E.**, Royalty, Hull: My Geisha. **Hurlbutt, A. J.**, A/M., The Oak, Selly Oak: The Valiant. **Hawkings, T. W.**, Palace, Arbroath: Children's club. **Horton, G. A.**, R/M., Robin Hood, Birmingham: Fanny, The Errand Boy, Go to Blazes (3). **Hurt, G. W.**, Gaumont, Finchley: The Guns of Navarone. **Hole-Gale, J. D.**, Odeon, Leeds: The Devil at 4 O'Clock, The Day the Earth Caught Fire (2). **Hobart, S. J.**, Odeon, East Dulwich: H.M.S. Defiant, A Taste of Honey (2). **Honeyman, R. G.**, Odeon, Ayr: Flower Drum Song. **Higgins, H. R.**, Gaumont, Burton: The Hellions, The Day the Earth Caught Fire (2).

**JONES, C.**, A/M., ABC, York: Newsreel publicity, Public relations, Children's club, My Geisha (4). **Johns, G. F.**, Ritz, Leyton: Personal appearance, Go to Blazes (2). **Jones, R.**, Odeon, Burnley: Flower Drum Song.

**KEY, L.**, ABC, Scunthorpe: The Young Ones, The Roman Spring of Mrs. Stone, Newsreel publicity (3). **Knee, M. A.**, ABC, Handsworth: On the Fiddle, What a Whopper, Breakfast at Tiffany's, Children's club (4). **Kershaw, L. J.**, Odeon, Dalston: The Hellions. **Kendrick, D. G.**, Ritz, Southend: The Young Ones, A Majority of One (2). **Kay, J.**, Odeon Streatham: A Pair of Briefs. **Kyle, W. G.**, Odeon, Bury: The Guns of Navarone, The Road to Hong Kong (2).



## YOUR FILMS

—continued from page 13

less about the trial of Nazi war criminals. The film did nothing in lower-class halls.

+ + +

"LOVERS MUST LEARN" (Warner-Pathe), a romantic comedy drama, has an attractive cast and is delightfully staged, but failed to live up to early promise. It just broke even during its three London runs.

+ + +

THERE is no denying the scenic splendour of "Jessica" (United Artists—Panavision), an X certificate comedy drama set in Sicily, but, although it improved on its last lap, it didn't make much of a splash. And it's not short on stars.

+ + +

"FIVE FINGER EXERCISE" (BLC) had a depressing opening week, and "Ambush In Leopard Street" (BLC—British), the second feature, gave it no help. The last-named's a palpable quota quickie.

+ + +

BIBLICAL melodramas are usually safe bets. "The Story Of David" (BLC—British) is an also-ran. It lacks drive and showmanship.

+ + +

THE Warner-Pathe "double bill," "Merrill's Marauders" and "European Nights," has been scratching hard for a living. The former is a war picture and they seem to be out of fashion at the moment.

+ + +

BY ALL accounts, the Disney U certificate all colour "double bill," "Big Red" and "Dumbo," a cartoon re-issue, made a very modest start. Well, it's kids' stuff and they'll soon be home. Don't write the bill off.

+ + +

A WORD for "Escape from Zahrain" (Paramount—Panavision). The adventure melodrama, starring Yul Brynner, has turned up trumps in specially selected spots.

+ + +

LASTLY, a correction. Jim O'Connolly points out that he wrote the screenplay of "The Traitors" (Rank—British) and that it was based on an idea by J. Levy and J. O'Connolly. Congratulations, Jim, it's a good 'un.

## TELEVISION

—continued from page 18

should enable the success of "Armchair Theatre" to continue."

George Kerr says: "When I left England five years ago there were only five or six playwrights earning their living through television. There must be 30 or 40 now—and I'm not including serial writers. To-day 'Armchair Theatre's' business is with these playwrights and with whoever qualifies to join them—not the journeymen-carpenters of the profession, but the master-builders of drama—writers whose latest tv plays will soon, I hope, command as much national attention as did a Coward first-night in the 'thirties.'"

At the beginning of 1955 George Kerr entered ITV as script editor for Tower of London TV Film Productions, and a year later he joined ABC Television with Dennis Vance to set up the company's drama department and establish "Armchair Theatre." He scripted three of the first four plays presented.

## TRADE SHOWS

### LONDON

July 31:

The Counterfeit Traitor (A). Paramount. Plaza, Piccadilly Circus. 10.30 a.m.

Aug. 3:

The Miracle Worker. United Artists. London Pavilion. 10.45 a.m.

### MANCHESTER

July 31:

Life for Ruth (A). Rank. Michael Craig, Patrick McGoohan, Janet Munro. Odeon, Oxford Street. 10.45 a.m.

The Terrible People. Golden Era. Regal. 10.45 a.m.

Aug. 1:

Boys' Night Out (X). MGM. ABC, Deansgate. 10.30 a.m.

Aug. 2:

The Cabinet of Dr. Caligari. 20th Century-Fox. Theatre Royal. 10.30 a.m.

### LATE EXTRAS

July 26:

Cruiser Electronic (short). Miracle. Own Theatre. 10.30 a.m.

## Queen's art treasures in colour

THE QUEEN'S private art collection, never before seen by the public, has been filmed in Eastman Color by British Movietone News and was included in this week's edition.

## LONGSHOTS

—continued from page 23

such should enjoy a wide popular appeal, particularly among teenagers.

It goes out on ABC release on August 6, and I will be surprised if it does not make a handsome contribution to the scheme.

+ + +

PRINCE PHILIP attended the premiere and his presence attracted a huge crowd to the Plaza.

The Duke was obviously appreciative of the efforts of all those who had made the film possible.

After the performance, he went to the reception at Claridges where Nat and Stuart were hosts at a supper party for more than 300 guests. The hospitality was in the Anglo tradition and everyone had a very enjoyable evening.

+ + +

ALBERT ERLICK, editor of one of our American contemporaries, the *Motion Picture Exhibitor*, will be arriving in London with his bride, Barbara, for their honeymoon on Sunday, August 5.

The couple will be staying at the Cumberland Hotel.

While here Albert proposes to take a look at the industry scene and to visit the studios.

+ + +

SORRY to hear from Leslie Greenspan that his brother, Eric, was rushed into hospital last week.

The doctors have diagnosed a heart condition and have stated that he must have absolute quiet for a period.

However, Eric, I am sure, would be pleased to hear from friends in the trade. He is in the Cambridge Ward, St. Mary's Hospital, Paddington, London, W.2.—**The Stroller.**

## Films Council wants ECM safeguards

STRONG concern that the safeguards of quota, levy and NFFC loans must not be abandoned whatever arrangements may be made for Britain's entry into the Common Market, are expressed in the annual report of the Cinematograph Films Council.

The report states that, although the CFC had not come to any definite conclusions regarding films and the Common Market, it was, however, "mindful of the fact that the British film production industry had been built up gradually over a long period on the basis of quota, the levy and loans made by the NFFC, and that the production industry should continue to be adequately protected."

The report reveals a new departure in the system of granting quota reliefs. It has decided that, "in general, quota relief levels should be revised to increase the quota liability of cinemas granted relief by one quarter of the first feature and one fifth on the supporting programme." This ruling will apply this year.

It is stated that the question of relief for cinemas dependent upon the third release is still under consideration.

The CFC also reports that the Board of Trade recorded 1,002 applications for quota relief or exemption in 1962; and the Board of Trade sought the advice of the Advisory Committee on Quota Relief in 95 cases. Relief in respect of first feature relief was granted to 598 cinemas; and of these 472 playing double features were given relief on the supporting programme.

Cinemas granted exemption numbered 290; and 114 applications were rejected.

Thirty-three quota failures during the 1959-60 period had been examined, as well as five cases referred back from 1958-59, and 41 marginal cases for 1959-60. The Board of Trade had issued certificates for two of the 1958-59 cases and four for 1959-60.

The CFC also reports that the period under review (the year ended March, 1962) saw the closure of a further 300 cinemas, as compared with nearly 400 the previous year.

Attendances during the first quarter of 1962 were estimated at 110,000,000 or 12 per cent. less than during the same period last year, compared with a fall of about the same percentage for 1961 as a whole, and 14 per cent. for 1960.

Film production had remained at about the same level.

## Third release for New Realm programme

NEW REALM'S programme "Arena of Fear" and "The Fast Ones" goes out as a third release on August 27.

## Butcher's 'Gaolbreak' backs 'Tiara Tahiti'

BUTCHER'S "Gaolbreak" is one of the supporting features selected to play with "Tiara Tahiti," the Rank film which goes out on the new release pattern adopted as an experiment by the Rank Theatre Division.

"Gaolbreak" features Peter Reynolds, Avica Landon and Carol White, and was directed by Francis Searle, with John Phillips as associate producer.

## FIPC annual meeting

THE FIPC annual general meeting will be held on Monday, July 30, at 6.15 p.m. at the Century Theatre, Soho Square, London, W.1.



**KINE. Monthly Booking Guide****TRADE SHOW OFFERS—JUNE, 1962**

TITLE	REGD. NO.	RENTER	RUNNING TIME (MIN.)	CERTIFICATE	STARS	BOX-OFFICE ANGLE	"KINE." REVIEW	RELEASE DATE	
†BARABBAS ...	F. 27442	BLC	144	A	Anthony Quinn Silvana Mangano Vittorio Gassman	Religious melodrama. Outstanding general booking and box-office certainty (C)	June 7	—	
†BIG RED ...	—	Disney...	89	U	Walter Pidgeon Gilles Payant	"Tailwaggers' Club " comedy melodrama. Very good popular and family fare (C)	June 28	July 16	
†BON VOYAGE ...	—	Disney...	132	U	Red-Aye Scraps Fred MacMurray Jane Wyman	Jolly, heartwarming and eye-filling comedy drama. Excellent general booking (C)	June 14	Aug. 13	
†BOYS' NIGHT OUT ...	F. 27465	MGM	112	X	Tommy Kirk Kim Novak	Comedy. Very good light booking (NC)	June 14	July 16	
CRIMEBUSTERS, THE ...	F. 27464	MGM	74	A	James Garner Tony Randall Mark Richman	Gangster melodrama. Good "programmer " (C)	June 14	July 16	
DENS OF EVIL ...	F. 27451	Compton Cameo	93	X	Martin Gabel Carol Rossen Claudine Dupuis	Murder mystery melodrama. Reliable industrial hall and cinema club fare (NC)	June 7	—	
*†DER ROSENKAVALIER ...	—	Rank	192	U	Jean Danet Jacques Dumesnil Elisabeth Schwarzkopf	Gay, ear-tickling Viennese operetta. Outstanding British prestige " musical " (C)	June 21	—	
DON'T KNOCK THE TWIST ...	F. 27449	BLC	86	U	Otto Edelmann Sena Jurinac Chubby Checker	Frenetic and fatuous musical. So-so " second " (C)	June 14	July 23	
†EUROPEAN NIGHTS ...	—	Warner-Pathe	79	U	Mari Blanchard Lang Jeffries	All-star international variety artists	Briskly paced tour of Europe's fabulous night haunts. Very good " double bill " (C)	June 21	July 9
FIVE FINGER EXERCISE ...	—	BLC	103	A	Rosalind Russell Jack Hawkins Maximilian Schell	Domestic melodrama. Very good title and star booking, particularly for better class halls (C)	June 28	July 16	
FROM WOMAN TO WOMAN ...	F. 27445	Cross-Channel	95	X	Claude Titre ... Maya Fabio Luisa Colpeyn	Sex melodrama. Acceptable " Continental " (NC)	June 7	—	
*GAOLBREAK ...	—	Butchers	61	U	Peter Reynolds Avice Landon David Kernan	Nutshell crime melodrama. First-rate British "second " (C)	June 28	—	
GIRL IN LOVERS' LANE, THE ...	F. 27457	Grand National	77	X	Brett Halsey ... Joyce Meadows Lowell Brown	Unvarnished small town melodrama. Reliable industrial " support " (NC)	June 21	—	
*GIRL ON THE BOAT, THE ...	Br./E. 27463	United Artists	91	U	Norman Wisdom Millicent Martin Richard Briers	Early 'twenties comedy. Very moderate star light booking (C)	June 21	Aug. 6	
GIRLS LED ASTRAY ...	—	Compton- Cameo	90	X	Frank Villard... Helene Chancel Michel Roux	French " blood and thunder " Reliable industrial and gimmick hall " double bill " (NC)	June 28	—	
*GUNS OF DARKNESS ...	—	Warner-Pathe	102	A	Leslie Caron ... David Niven James Robertson	Exciting and moving adventure melodrama. Excellent British offering (C)	June 28	Aug. 30	
HAROLD LLOYD'S WORLD OF COMEDY	—	BLC	94	U	Justice Harold Lloyd... Jobyna Ralston	Bright, breezy, thrill packed " rib-tickler." Excellent light booking (CC)	June 21	—	
HUNCHBACK OF ROME ...	—	Gala	93	X	Constance Cummings Gerard Blain ... Anna Maria Ferrero	Melodrama of a notorious hunchback. Good industrial hall and film club offering (NC)	June 21	—	
†JOURNEY TO THE SEVENTH PLANET	—	Anglo- Amalgamated	71	U	Bernard Blier John Agar ... Greta Thyssen	Science-fiction comedy melodrama. Reliable secondary hall " double bill " (C)	June 28	Aug. 6	
LEON MORIN, PRIEST ...	—	Contemporary	117	X	Carl Ottosen Jean-Paul Belmondo... Emmanuele Riva	Sex, religious melodrama. Excellent specialised hall proposition (NC)	June 28	—	
†MEN OF BRAZIL ...	—	MRA	68	U	Nicole Mirel Damasio Cardoso ... Nair Cardoso	Political melodrama. Acceptable " second " for selected halls (C)	June 14	—	
†MERRILL'S MARAUDERS ...	—	Warner-Pathe	91	U	Nelson Marcellino de Carvalho Jeff Chandler	" Blood, sweat and tears," melodrama. Moderate star " double bill " (C)	June 21	July 9	
†MR. HOBBS TAKES A VACATION	—	20th Century- Fox	115	U	Ty Hardin Luz Valdez James Stewart	" Life with father " type comedy. Excellent light booking (C)	June 21	July 23	
POWER AND THE GLORY, THE	—	Paramount	98	A	Maureen O'Hara Fabian Laurence Olivier	Offbeat religious melodrama. So-so " prestige " offering (C)	June 28	—	
†PRISONER OF THE IRON MASK	—	Anglo- Amalgamated	78	U	Julie Harris George C. Scott Michel Lemoine	Flamboyant melodrama. Reliable secondary hall " double bill " (C)	June 28	Aug. 6	
*SHE KNOWS Y'KNOW ...	—	Grand National	72	A	Wandisa Guida Andrea Bosic Hylida Baker	Lively, low life comedy. Good British " second " (C)	June 21	Aug. 20	
*†TIARA TAHITI ...	Br./E. 27459	Rank	100	A	Cyril Smith Joe Gibbons James Mason	Satirical comedy drama. Excellent British light booking (C)	June 7	Aug. 27	
*WEBSTER BOY, THE ...	Br./E. 27458	Regal	83	A	John Mills Rosenda Monteros John Cassavetes	Mixed up kid melodrama. Very ticklish quota (C)	June 21	—	
†WOODEN HORSE OF TROY, THE	—	Grand National	104	U	Elizabeth Sellars David Farrar Steve Reeves	Large-scale Italian spectacle. Good mass and family hall fare (C)	June 21	Aug. 20	
ZOTZ! ...	F. 27450	BLC	85	U	Juliette Mayniel John Drew Barrymore	Farcical comedy. Very moderate " double bill " (C)	June 14	July 23	
SERIOUS CHARGE ...	—	Grand National	98	X	Tom Poston ... Julia Meade J'm Backus	Sociological melodrama. Very good British booking (NC) Original KINE review, April 9, 1959	June 28	—	

**Reissue**

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\*British Quota Picture

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